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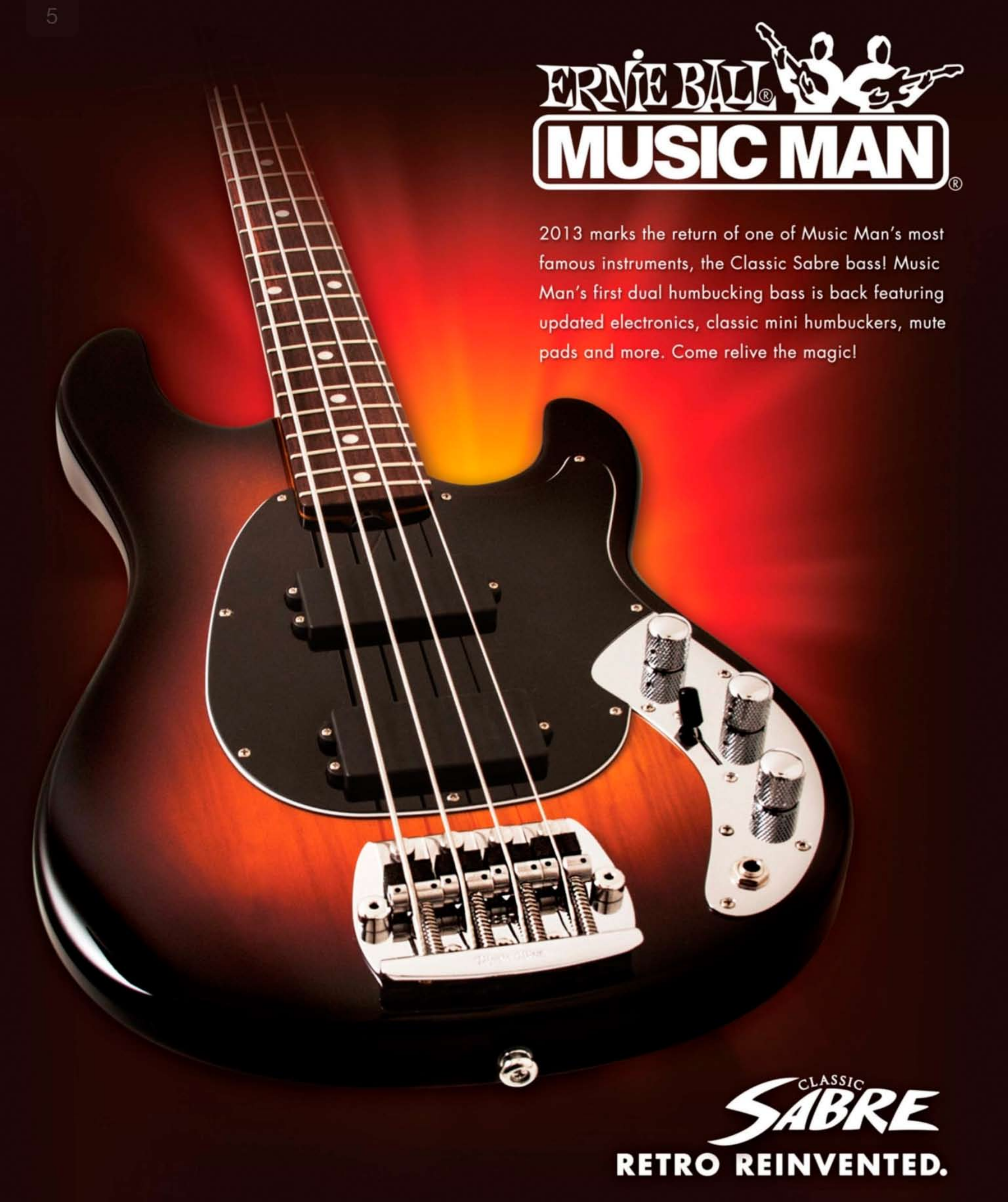
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Cover photo by earMusic

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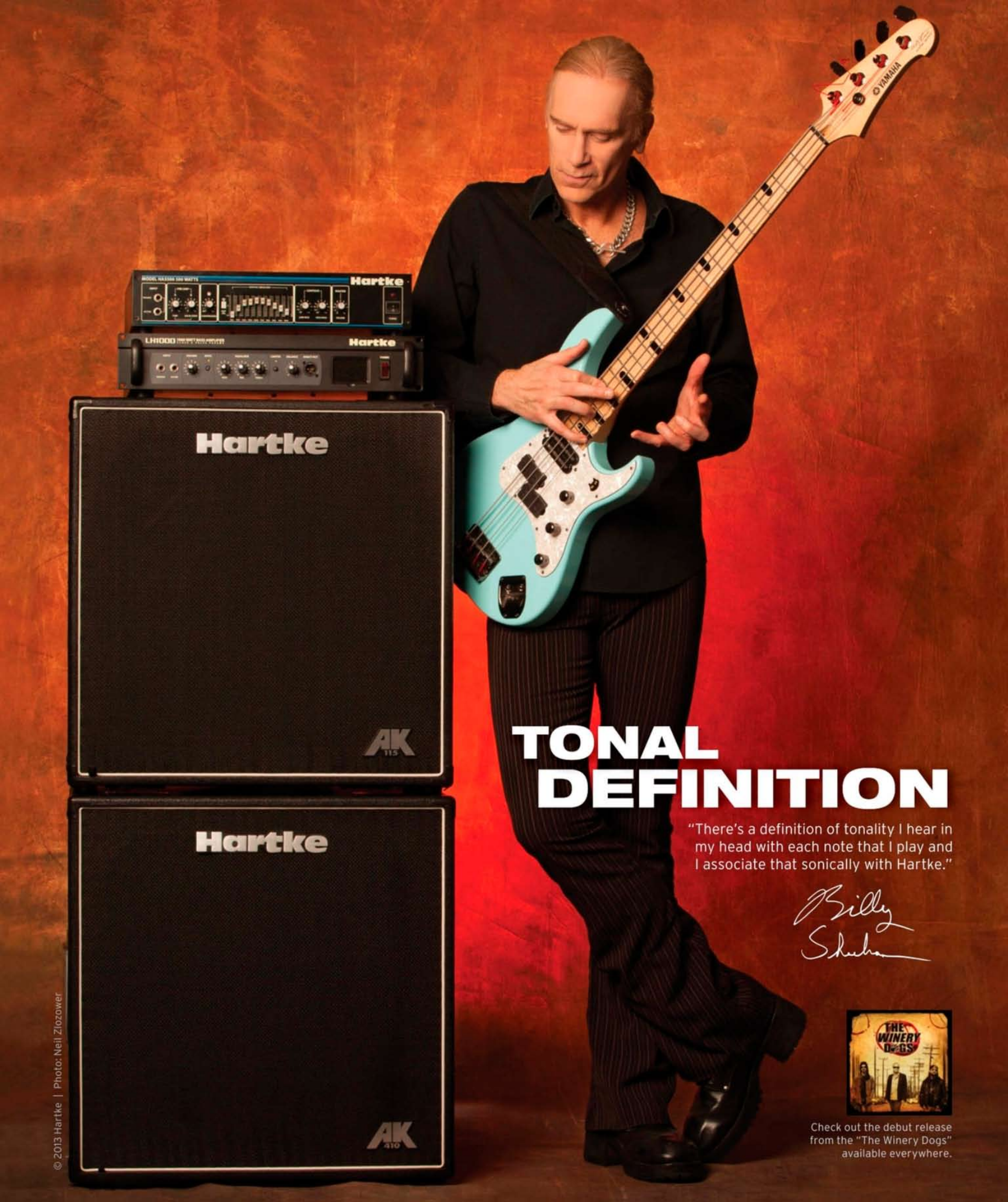
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COMMUNITY

LOWDOWN

BRIAN FOX

Dragon Chasing

WHEN I FIRST GOT TO BASS PLAYER BACK IN 2004, I WAS FRESH OFF THE ROAD WITH A touring band that had been my main gig for a number of years. Eager to keep up my chops—such as they were—I'd spend hours scanning sites like craigslist.org, looking for like-minded folks in need of a bass player. Before I knew it, my evenings and weekends were booked solid. I'd take pretty much anything: classic rock with a bunch of crusty dudes twice my age? Sure. Funk and R&B with players way out of my league? I'd try to hang. Jazz casuals? Well, I suppose I knew my limits. Point is, I was *hungry*.

Fast-forward a few years and add family to the mix, and priorities began to change. Long-haul gigs out of state, weeks-long tours, and a cramped rehearsal schedule became a burden, and I needed to cut back. I remember a time when gigging once a week—with whomever—was a pretty light load. Next week, I play my first show in months.

I suppose it's a natural progression for any pseudo-professional player. I mean, much as I like to think of myself as at least aspiring to be the kind of player you might read about in, say, BASS PLAYER, I have just enough sense of self to know I'm just not that guy anymore. Honestly, I don't really *want* to be that guy. Though I confess a younger me had designs on rock & roll subsistence (if not fame and fortune), I'm happy as a clam settling in with local club dates and a slower pace. Consider it a preemptive retirement where I get to work at my own pace. No more hustle, no more chasing the dragon. We'll see how long I can go before I need that fix—that rush you get from fielding (and pitching) calls for gigs. I give myself another month.

OOPS!

BEFORE WE CONTINUE WITH YOUR REGULARLY SCHEDULED programming, we need to point out a few photo flubs we've made in the past couple months. First up, in our New Gear listing of the Limited Edition Briefcase Ultimate Bass Amp Combo from **Phil Jones Bass** on page 27 of the August '13 edition, we mixed up the photo. Here is the correct image of the Briefcase with its attendant upgrades.

On page 41 of the Felix Pastorius feature in the September '13 issue, we mistakenly ran a photo of the **Fodera** Matt Garrison Emperor 5-string, rather than Felix's custom Emperor II-style 6-string. Pastorius' bass is pictured here. Apologies to Felix, and our friends at both Fodera and Phil Jones Bass.

COURT OF OPINION

If we were to expand our Woodshed section, what would you want to see?

Join the conversation at facebook.com/bassplayermag.

Lessons for beginner, intermediate, and advanced players in each issue, and lessons for 6-stringers.
—Thomas Gahagan

Transcriptions that range from moderate to difficult.
—Eugene Wang

A section on how to structure practice.
—Tony Bullocks

Pick playing for fingerstyle players.
—Steve Wood

More exploration of grooves from around the world—I love learning them and seeing where I can use them.
—Steven Iarusci

Gospel and R&B transcriptions, more articles on structuring practice, and stuff that's vital to taking one to the next level, such as how to prepare for and obtain gigs. **—Thomas Nolan Riley**

It would be nice to see some lessons on other genres, especially on metal, and not just heavy metal—how about death, thrash, doom, and black? **—Agustin Lozoya**

No more theory. We can get that anywhere! How about tips for improvising, sitting in on a jam session, and winging it? That's what matters, at least to a lot of bassists. **—Ryan Mose**

More lessons for absolute beginners.
—Carlo Berto

More advanced lessons.
—Steve Rosati

Monthly lessons for different skill levels, and "how to play like..." features.
—Jane Matthews

More metal, and more gear/tone tips for fingerstyle metal players.
—Steve Jacks

TIMELINE

This Month In Bass: October

1st Jazz bass icon, educator, and label owner Dave Holland born, **1946**. Double bassist, bandleader, and educator Mark Helias born, **1950**.

2nd Songwriter and Police bassist/frontman Sting born, **1951**. Gov't Mule and Allman Bros. bassist Allen Woody born, **1956**. Armed with a bass line by George "Chocolate" Perry, John Mellencamp's "Jack & Diane" rules the charts, **1982**.

3rd Benjamin Orr, bassist and singer for the Cars, dies, **2000**.

4th Singular electric jazz bassist Steve Swallow born, **1940**. Former Bill Evans and Steps Ahead bassist Eddie Gomez born, **1944**. Aston "Family Man" Barrett and Nathan Watts hold down the Wonder Dream concert in Kingston, Jamaica for sets by Bob Marley & the Wailers and Stevie Wonder, **1975**.

5th Virtuoso Duke Ellington bassist Jimmy Blanton born, **1918**.

8th Lead bassist, tone colossus, and songwriter John Entwistle of the Who born, **1944**.

10th Pioneering electric bassist Monk Montgomery born, **1921**.

13th Legendary jazz icon Ray Brown born, **1926**. John Entwistle and the Who record "My Generation," **1965**. Louis Johnson's bass line helps take Michael Jackson's "Don't Stop Till You Get Enough" to the top of the U.S. charts, **1979**.

15th Earl Falconer and UB40 hit No. 1 with "Red Red Wine," **1988**.

16th Educator, actor, and Red Hot Chili Pepper bassist Flea born, **1962**. Stevie Wonder's *Songs In the Key of Life*, featuring several classic bass lines by Nathan Watts, tops the charts, **1976**. Donald "Duck" Dunn plays bass for Bob Dylan's star-studded 30th anniversary Madison Square Garden shows, **1992**.

18th The Buggles, co-led by producer/bassist Trevor Horn, hit No. 1 on the U.K. charts with "Video Killed The Radio Star," **1979**.

20th Sting and the Police make their U.S. debut at CBGB's in New York, **1978**.

21st Jazz educator and former Bill Evans bassist Marc Johnson born, **1953**. Elvis Presley bass man Bill Black dies, **1965**.

24th Rolling Stones bassist and Rhythm Kings leader Bill Wyman born, **1936**.

26th Founding funk father Bootsy Collins born, **1951**.

27th Pioneering solo upright bassist Barre Phillips born, **1934**.

THE REAL WORLD

Aaron Sztarkman

Home base El Salvador
Occupation Freelance bass player, writer
Gig Bassist and singer of bilingual pop/rock cover band Alter Ego
Basses Fender American Standard Jazz Bass, fretless Warwick
Rig Eden WTX264 head, Eden 1x12 cab, MicroKorg keyboard, Roland PK-5 MIDI pedals, Shure SM-58 microphone
Effects Line 6 Bass POD xt Live
Strings, etc. DR Strings Dragonskins
Heroes & inspiration Geddy Lee, Sting, Jaco Pastorius, Victor Wooten, Tony Levin, Ed Friedland, John Paul Jones, Chente Sibrián
Contact www.aaronsztarkman.com

How did you come to play bass?

Ever hear the story of the lousy guitar player who switched to bass because there was a better guitarist in the band?

What's a lesson you've learned along the way?

It all boils down to being a good person. Don't be a jerk—it'll come back to haunt you. Be respectful and true to your fans, clients, promoters and, most importantly, to yourself. Be reliable. Don't be late. Know thyself. Learn when and how to say no. A healthy sense of humor works wonders. Be proactive, organized and practical. These traits will get you more work than any amount of chops, equipment, or clothes. You'll gig more, and that'll help you become a better musician on the way.

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DIG MY RIG!

THE GEAR A BASS PLAYER USES, collects, loves, and surrounds themselves with tells a part of the unique story that is each of us. I have played many basses in clubs and bars, at festivals and at parties, for 45 years, and this picture represents my current lineup.

The vintage '70s Silvertone on the left was my first bass. I worked at my college roommate's grandparents' "midnight madness sale" and they paid me by letting me choose this bass from the pawnshop behind their jewelry store. I played it for years. It has its original flatwound strings and still plays fairly well.

My Ibanez acoustic/electric bass is great for practice at a quiet level. It's good for fingerpicking and/or playing with a pick. The '68 Ampeg Baby Bass, a staple of the Afro-Cuban sound, has a great sound and feel. My '73 Fender Precision is my favorite rock & roll bass. The feel is amazing, the setup can't be beat, and the LaBella flatwounds compliment it perfectly. This Fender American Deluxe Jazz Bass, strung with Rotosound Swing Bass Roundwounds, also rocks—it has great tone, spunky action, and it plays fast.

My custom fretless 1999 Pedulla Thunderbass has the best feel of any bass I have ever played. As a neck-through, it has great resonance; the *B* string is amazing, as are the Bartolini pickups, the urethane-coated fretboard, and the unique "growl" between the 5th and 7th frets. I alternate between using Pedulla nickelwounds and GHS black tapewounds on it.

This Lakland Skyline Vintage J has lots of snap and pop and a very crisp sound. On my mid-20th century Schroeder upright, I use a Barcus Berry bridge pickup and Thomastik strings. Last but not least are my '80s Peavey Dyna-Bass and a fretless Ministar Basstar Travel Bass (on the floor, next to my Aguilar Filter Twin and Boss tuner).

My rig consists of Gallien-Krueger MB Fusion and 700RB heads, a Low Down Sound 1x15 neodymium speaker custom-built by Don Boatman to be driven by G-K bi-amped heads, and a Gallien-Krueger 2x12 cab with neodymium speakers.

I have a day job, but I've always played, and I always will. I am mostly self-taught. But in the past few years, I've studied with Bob DeGeorge, who helped me learn to read charts, write charts, and begin my study of music reading. More recently, I've been studying some home recording techniques for our band's first CD of all originals, *Wild Nights*. —MITCHELL ELKISS

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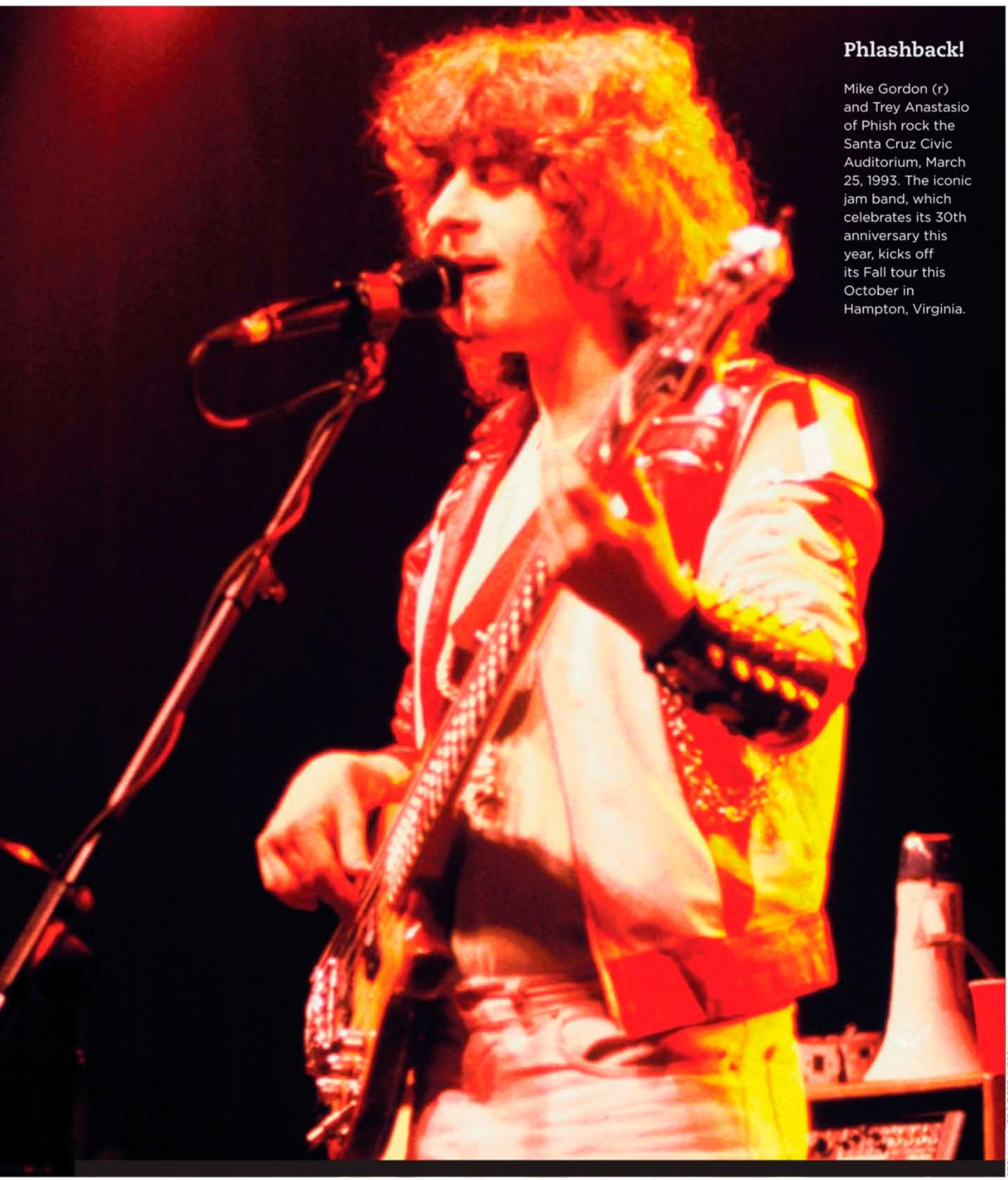


Phlashback!

Mike Gordon (r) and Trey Anastasio of Phish rock the Santa Cruz Civic Auditorium, March 25, 1993. The iconic jam band, which celebrates its 30th anniversary this year, kicks off its Fall tour this October in Hampton, Virginia.

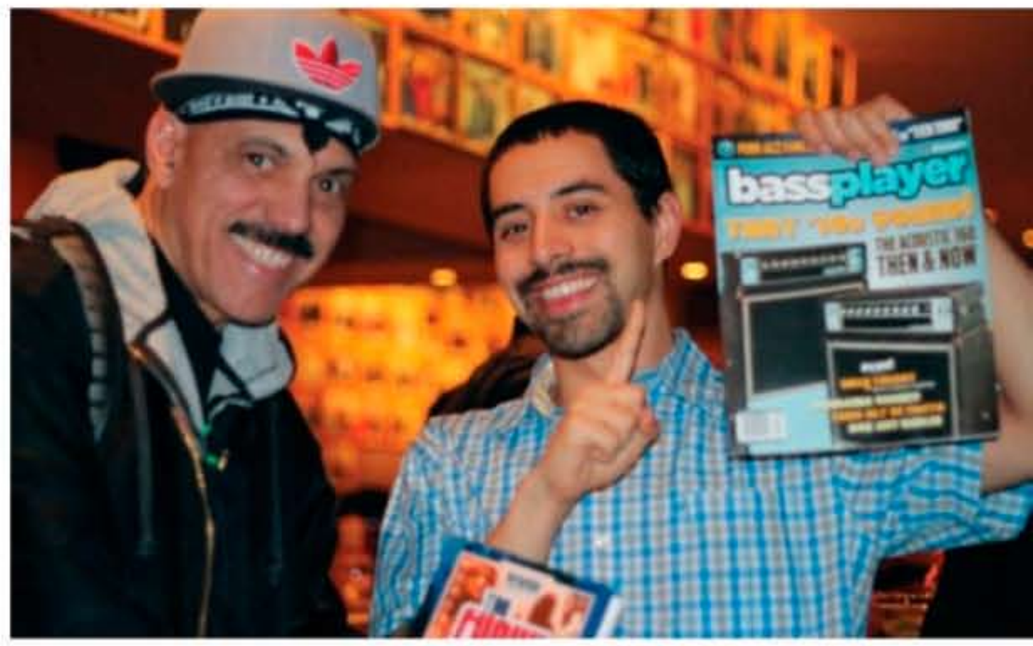
TIM MOSENFELDER/GETTY IMAGES

BASS NOTES

Bass Player Presents

BY JIMMY LESLIE | PHOTOGRAPH BY JIMMY LESLIE

IN MARCH, BASS PLAYER LAUNCHED ITS LATEST live music initiative, Bass Player Presents. Once a month, the staff selects an upcoming performance in and around the San Francisco Bay Area to help promote, showing up to hand out magazines and various swag. With P-Funk, Dumpstaphunk, the Dillinger Escape Plan, and more all in the books, BP Presents is turning out to be a great way to get out there in the trenches and hang with our favorite players and fans. Here are some highlights of recent shows.



P-Funk bass man Lige Curry (left) helped kick off BP Presents with a scorching set in March.

Jeff "Cherokee" Bunn feelin' the burn with P-Funk.

BP Presents heated up even more in April with Dumpstaphunk, whose dual bass attack comes courtesy of Nick Daniels (left) and Tony Hall. You can read all about by flipping to page 38.

Fishbone's Norwood Fisher opened for Dumpstaphunk with TEN, his new power trio featuring guitarist Eric McFadden and drummer Thomas Pridgen.

Points North bassist Uriah Duffy and Lyrics Born sat in with Dumpsta along with Sly & the Family Stone drummer Greg Errico.

In May, BP teamed up to promote a show featuring the Dillinger Escape Plan, the Faceless, Royal Thunder, and NAME. NAME's Jeremy Fareas' headbanging and fierce playing style set the tone for the evening.

Evan Brewer taps his way through the Faceless' technical death metal. Be sure to catch Evan on tour to support his new solo album, *Itinerary*.

Miny Parsonz rocked a vintage Guild number with Royal Thunder, whose dark, Sabbath-inspired sludge primed the audience for the aural assault that would follow.

Liam Wilson and Dillinger Escape Plan left it all on the stage (except for those bits scattered by stage- and balcony-diving).

Henry "Skipper" Franklin Prime Mover

BY E.E. BRADMAN

CHUCK KOTON

HENRY FRANKLIN KICKED OFF HIS CAREER by playing with Roy Ayers in high school, eventually spending a year with Willie Bobo in New York while gigging with Archie Shepp and Roswell Rudd on the side. Next, a nearly four-year stint with Hugh Masekela culminated in a blazing performance at the 1967 Monterey Pop Festival and a No. 1 hit, "Grazing in the Grass," in '68. He's been ridiculously busy ever since, working with a mile-long list of luminaries that includes Count Basie, Pharoah Sanders, Ornette Coleman, Sonny Rollins, Bobbi Humphrey, Al Jarreau, and Stevie Wonder, who called him to play on 1979's *Journey Through the Secret Life of Plants*. Just as impressive is Franklin's 20-album discography as a leader; he released his most recent outing, this year's *June Night*, on his own SP Records label. We caught up with the Los Angeles native between gigs with a quartet led by saxophonist Azar Lawrence and comprised of Franklin, pianist Theo Saunders, and legendary drummer Alphonse Mouzon.

You've been working with Azar Lawrence quite a bit lately.

We've been playing three nights a week for eight months now, and the quartet is just so tight. It gives me that Coltrane-ish feeling.

How'd you start playing bass?

I jumped on upright at a jam session in high school. I didn't know what I was doing, but I fell in love. I was 17.

You're principally an upright player, but didn't you play electric for a while, too?

When I was with Masekela, Fender gave me some pre-CBS Precisions, and I loved them. Freddie Hubbard didn't want to pay airfare for my upright, so I played electric on the road with him. But as soon as I got finished with Freddie, I said, No more electric bass. There was too much Paul Chambers in me.

What's one of the biggest changes you've seen in your career?

When I was coming up, bass players didn't really focus on soloing, and that's really changed. I love it, because the bass is a solo instrument.

What are your priorities on the bandstand?

I keep time and I stay in the lower register, where I can provide something for everyone else to play off and make them sound better.

What's your take on the young bassists you've heard around town?

A lot of these guys are playing notes, but the notes don't mean anything. Playing lots of notes is fine, but the main job of the bass is to make it swing.

What advice would you give them?

I'd tell 'em to give me a call and come on over so we could do some woodshedding! **BP**

INFO

LISTEN

Henry Franklin, *June Night* [SP Records, 2013]

EQUIP

Bass Circa-1940 3/4-size Hoyer upright with an Underwood pickup

Rig Acoustic Image combo

From left: Emma Anzai, Shim Moore, and Mark Goodwin

SICK PUPPIES

Emma Anzai Connect Three

BY BRIAN FOX

"WHEN YOU'RE PLANNING IN A 3-PIECE BAND, you've got to make each instrument count," says Emma Anzai of Sick Puppies. With her pickstyle grind, fingerstyle dexterity, and slapping panache, Anzai certainly does her part in Sick Puppies, which is hitting the road hard in support of *Connect*, its fourth album since forming in 1997 in Australia. Initially connecting over their mutual admiration for the music of Silverchair, Anzai and Puppies singer/guitarist Shim Moore began playing together in high school and built a following in Australia before relocating to Los Angeles following 2003's *Fly*. The band's 2007 single "All the Same," which forms the soundtrack to a Free Hugs Campaign viral video was key to introducing the band to a wider American audience, which the band continues to cultivate with heavy hooks and big melodies on *Connect*.

How do you view your role as Sick Puppies' bass player?

I've always tried to incorporate rhythm and melody into whatever we do. My main influences as a kid were Victor Wooten and Flea—I was into heavy rhythmic slap kind of stuff.

You jump freely from one playing style to the next, with slapping, picking, and plucking all part of your right-hand repertoire. How do you get your ultimate live tone?

The Ampeg SVT Classic has great bottom end for playing straight-ahead rock with a pick, and I leave the settings where they are as I play with other styles. I try to keep it simple so I can concentrate on the performance.

How does that translate in a studio setting?

This album is not as heavy and in-your-face as our past records, so this time we used an [unknown] Ampeg combo rather than the SVT stack.

Have you always played in Drop C tuning?

When Shim and I started playing in high school, we loved Silverchair, who has a lot of songs in Drop D. When we moved to the U.S., we started experimenting with even deeper tunings, finally landing at Drop C.

Another marker of your playing style is your use of upper-register fills throughout a given song.

Yeah. In a 3-piece, those kinds of things can cut through, but if you're playing in a bigger band with rhythm guitar, etc., that can start to get muffled. **BP**

INFO

LISTEN

Sick Puppies, *Connect* [Capitol, 2013]

EQUIP

Basses Warwick Streamer Stage I (tuned *CGCF*)
Rig Ampeg SVT Classic with 8x10 cabinets
Strings D'Addario XL Nickel Wound, .065–.135
Picks Dunlop Tortex Pitch Black, 1.0mm
Effects Tech 21 SansAmp Bass Driver DI, Emma Electronic DiscomBOBulator envelope filter/autowah

CONNECT

Get a private tutorial with Anzai on the odd-meter "Odd One," and follow @SickPuppies on Twitter. **bassplayer.com/october2013**

Tedeschi Trucks Band

TEDESCHI TRUCKS BAND

MADE UP MIND [Sony Masterworks]

TTB hasn't quite gone the Gov't Mule/Allen Woody route in replacing Oteil Burbridge (who is taking some downtime off the road, except for the Allman Bros.) but they are sampling a cadre of capable basshands, including Ted Pecchio, George Porter, Jr, Eric Krasno, **Bakithi Kumalo**, and Tim Lefebvre on the road, and **Pino Palladino**, Kumalo, **Dave Monsey**, and **George Reiff** on their potent new CD. The disc-opening title track boasts Pino's tight 8th-note boogie, tuned down to *Eb*. Bakithi's entrance halfway through the acoustic, Allman-esque "Idle Wind" brings out the song's underlying samba pulse, while the riff-driven "Misunderstood" is muscled by his melodic funk-rock 8ths. Elsewhere, Monsey's pocket-tuned bouncy bass provides the drive on the soul-dipped "Part of Me," and the glue on the 12/8 ballad, "Do I Look Worried," while George Reiff riff-doubles and roots out "Whisky Legs." Palladino returns for the last four band tracks, proving the perfect choice for the pop pace of "All That I Need," with his tasteful pivots and fills in the vocal cracks. Full-force Pino finally emerges on "The Storm," where, reminiscent of his equal third-voice role in the John Mayer Trio (and likely aware of Berry Oakley's fingerboard flights) he issues ear-grabbing, inverted double-stops within the groove, and melodic step outs in the jam section. The bottom line? TTB is an intensely musical dream gig for bass players. —CHRIS JISI

MIGUEL

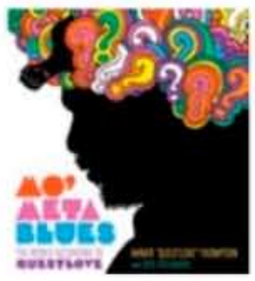
KALEIDOSCOPE DREAM [RCA, 2012]

On *Kaleidoscope Dream*, **Jayme Silverstein** provides deep textures to counter the smooth production and slick vocals of R&B singer Miguel. Equipped with his 5-string Fodera Emperor, Silverstein powers "Use Me" with scorching finger work, countering his backbeat approach on the album's title track. Silverstein lets loose on "Where's the Fun in Forever" pummeling high end runs with skillful ease. He turns to his Virus TI synth for much of the album, which provides chest-rattling frequencies and head-nodding grooves. —JON D'AURIA

ROBERT RANDOLPH & THE FAMILY BAND

LICKETY SPLIT [Dare]

On their fourth studio album from Robert Randolph & the Family Band, bassist **Danyel Morgan** steals the show from the rest of the funk and soul family on an album that spotlights bass. Morgan comes out blazing with his fast-pulsating line on "Amped Up" and keeps the energetic vibe on "Brand New Wayo" which resembles vintage Bootsy funk. On the Ohio Players' cover "Love Rollercoaster" Morgan brings out his vicious slap chops that are equally as impressive as his mile-high falsetto vocals. —JON D'AURIA



QUESTLOVE

MO' META BLUES [Grand Central Publishing]

In his authorial debut, drummer, musical director, producer, DJ, and music-aficionado extraordinaire Ahmir "Questlove" Thompson illustrates his life in music and the evolution of hip-hop. Thompson recalls his musical upbringing in Philly, where he grew up with musician parents and later cajoled bassist **Christian McBride** to play the Roots' first talent show. Soon, Questlove found himself delirious from woodshedding all-nighters and the adrenaline-filled atmosphere onstage alongside **Adam Blackstone** at Jay-Z's triumphant *Fade to Black* Madison Square Garden show. The book continues on to explore Thompson's working relationships with bass greats such as **Pino Palladino** in the Soulquarians collective and with D'Angelo, **Leonard "Hub" Hubbard**, **Ben Kenney**, **Owen Biddle**, and **Mark Kelley** in the Roots, and of course, the groundbreaking bass programmer **J Dilla**. Hip-hop fan or not, this is a must-read. —JON D'AURIA

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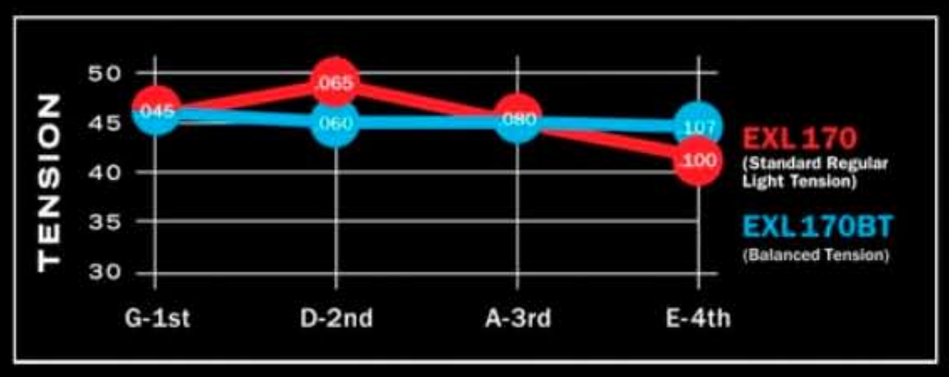


Available for electric guitar and electric bass.

STEVE GADD BAND
GADDITUDE [BFM Jazz]

The master drummer corrals his James Taylor bandmates (**Jimmy Johnson**, keyboardist Larry Goldings, guitarist Mike Landau, and trumpeter Walt Fowler) for a vibey, phat-grooving, instrumental affair made up of originals and choice covers. Goldings' kitschy-but-killin' "Cavaliero" peaks with a range-spanning solo by Johnson, while the group-written, Junior Wells-style "Green Foam" shows the ensemble smoothly jumping from backbeat blues to unrelated feels for solos. On the cover side, Keith Jarrett's "Country" is recast in a gospel "three" feel (one of several times the band echoes Gadd's classic '70s session band Stuff), while Jarrett's hairpin "The Windup" thrives over a samba/country boogie feel. A redo of Radiohead's solemn "Scatterbrain" (at Johnson's suggestion), with Gadd stretching out in contrast, is a powerful closer. **—Chris Jisi**

JOHN F. GOODMAN
MINGUS SPEAKS [University of California Press]

This compilation of journalist John F. Goodman's interviews with **Charles Mingus** for *Playboy* between 1972 and 1974 is an inside look into the inspired, troubled, and crowning years of Mingus' life as a composer, bassist and bandleader. With more than a few boasts, brags and exaggerations, Mingus goes into detail about his relentlessly stubborn methods of songwriting, his playing techniques, and his very open love and admiration for Duke Ellington's work; in a rare moment of candor, he also reveals his respect for fellow jazz bassists Ray Brown, Paul Chambers, and Ron Carter. Dismissing avant-garde jazz and stating unequivocally that the blues are the music of his people, Mingus walks Goodman through his very dynamic bass technique, his method of getting a punchy tone, and his one-fingered vibrato maneuver. —JON D'AURIA

SNOOP LION
REINCARNATED [Berhane Sound System]

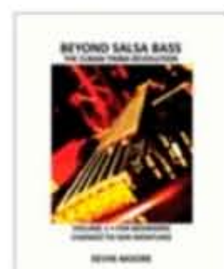
Turns out that rapper Snoop Dogg isn't the only reinvented musician on *Reincarnated*. Gospel bass icon **Andrew Gouche** trades marathon bass runs for deep island grooves and thick dub tone, revealing reggae chops we've never heard before and paying homage to both old and new eras of reggae bass. On "So Long" and "Smoke the Weed," Gouche nods to Robbie Shakespeare's roots playing, while tracks like "Get Away" typify the effect-saturated synth lows that make up much of the album. —JON D'AURIA

VOLTO!
INCITARE [Concord/Fantasy]

Over the past six years, Volto!—Tool drummer Danny Carey, Pigmy Love Circus guitarist John Ziegler, and session bass heavy **Lance Morrison**—has risen to cult status on the L.A. club scene for intense covers of early '70s masterworks by everyone from Zeppelin, Hendrix, and Z.Z. Top to Jeff Beck, Billy Cobham, and Tony Williams. Augmented by one of the band's rotating members, *Jimmy Kimmel* keyboardist Jeff Babko, Volto's dynamic CD debut of all-original instrumentals retains the hard-rocking, raw energy vibe that marked the dawn of jazz-rock before a slicker sound set in. "Grip It" bursts out of the gate with its dual feel and contrasting solos by Ziegler and Babko—a formula repeated on the fuzier "Quirk." "BHP" and "Tocino" morph from metal to prog rock to jam, while the best writing can be found on the disc-closing ballad, "I'm Calm Now." Morrison (who has grounded everyone from Alanis Morisette to Don Henley) is the ultimate anchor and foil to Ziegler's shredding and Carey's flaring, doubling power riffs where needed and improvising his own exploratory grooves when appropriate. —CHRIS JISI

PHILIP H. ANSELMO & THE ILLEGALS
WALK THROUGH EXITS ONLY [Housecore]

Many fans hoped that ex-Pantera and current Down frontman Phil Anselmo would feature old bandmate Rex Brown on the first Anselmo solo album, but few will be disappointed with **Bennett Bartley**, whose sheer endurance and booming, almost disturbing tone will easily win over the haters. Front to back, the album plays like a thrash-metal nightmare in HD where Bartley's bass is always brooding in the forefront of the chaos. **—Jon D'Auria**



KEVIN MOORE
BEYOND SALSA BASS: FOR BEGINNERS [Timba.com]

BEYOND SALSA BASS: ALAIN PÉREZ, PART 1 [Timba.com]

BEYOND SALSA BASS: ALAIN PÉREZ, PART 2 [Timba.com]

In today's world of short attention spans, cheap and abundant loops, and rising paper costs, multi-volume instructional books that delve deep into a single bass style have become something of a rarity. Moore's *Beyond Salsa Bass* series—which focuses on the role of the bass in timba, the bad-boy stepchild of salsa, American music, and Afro-Cuban folk—shows us why that's a pity. These three volumes are packed with crucial but easily digestible historical background, great classic and current photos, juicy transcriptions, hundreds of examples in standard notation and tab, and deep analyses of timba bass god **Alain Pérez**, who illustrates every concept via online video and audio examples. Blessed with a well-designed format and clear, clean prose that exudes patience and enthusiasm, the *Beyond Salsa Bass* books are an astounding combination of Moore's meticulous scholarship and his deep love of timba. Highly recommended. —E.E. BRADMAN **BP**

BOUNDRY BREAKER

BTB Basses

When Musiq Soulchild's bassist and musical director J. Troy began exploring the idea of transcending the boundaries of modern R&B bass, he looked to Ibanez. His search ended at the new BTB Premium. With the feel and features that make it a "night after night" playing experience, J. says the Premium BTB delivers a tone with "rich, thick low end, but it can also give you some grit when you want it to, responding to the way you play." Not only has the BTB become J.'s weapon of choice on tour, but J.'s wide array of studio commitments gives the BTB a chance to show off its range. "Nu-jazz, classic R&B, hip-hop or pop, there's no end to what this bass can do!"

J. Troy

Musiq Soulchild, The-Dream

BTB1405E 5-String Bass

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NEW GEAR

SPECTOR
Chris Kael CK-4 Signature

Spector adds another axe to its Korean Professional Series with the 34"-scale CK-4, a neck-through 4-string. Its maple body, shaped like the company's Rex signature bass, sports a 3-piece rock maple neck that's carbon-fiber reinforced, as well as a removable knuckle plate at the bridge inspired by Five Finger Death Punch bassist Kael. The CK-4 also boasts a rosewood fingerboard, a brass nut, sealed-gear tuning machines, active EMG J and P pickups, and an EMG BT tone circuit. Available in black and white matte finishes, the CK-4 comes with black hardware.

Street $2,000
Contact spector.com

PIGTRONIX
Gate Keeper Noise Gate

Anyone with a long signal path can appreciate the need for Pigtronix's new Gate Keeper, a true-bypass pedal built with J-FET circuitry to banish the noises you don't want to hear. The controls are straightforward: There's a threshold knob that tells the pedal when to close the gate and a release knob that tells the pedal how fast to close it. The Gate Keeper comes with an 18VDC 300mA supply.

Street $150
Contact pigtronix.com

MOGAMI
Gold Instrument Silent Series Cables

Ready to unplug your bass without turning down your amp? Mogami's new Silent Series cables feature a Neutrik Silent Plug that automatically silences the cable so there's no annoying "pop" when you unplug. The cables have oxygen-free copper cores for transparency, carbon-impregnated PVC, an ultra high-density spiral shield, and a conductive polymer sub-shield. Each cord also comes with a lifetime warranty.

Street $25 and up, depending on length
Contact mogamicable.com

GODLYKE
Maxon AD10 Analog Delay & ASC10 Ambient Stereo Chorus

Godlyke kicks off its new Compact Series with the Ambient Stereo Chorus pedal, which features stereo outputs, and the Maxon AD10 Analog Delay, which boasts up to 600 milliseconds of delay. Both all-analog pedals feature include easy-access battery doors, LED status indicators, 9-volt battery or AC power options, and buffered bypass switching.

Street AD10 Analog Delay, $250; ASC10 Ambient Stereo Chorus, $230
Contact godlyke.com

ZON

TJS-632 Todd Johnson Signature

Zon's latest offering, built for bassist/educator Todd Johnson, is a headless, 32"-scale 6-string with a guanacoste body, a myrtlewood top, a 26-fret phenowood fingerboard on a composite neck, dual-coil Bartolini TJCX pickups, and a ramp between the pickups. The 8-lb. TJS-632 also uses the HipShot headless tuning system. An Aguilar OBP-3 preamp with volume, pickup blend, and bass/mid/treble boost cut rounds out the package.

Street $6,580

Contact zonguitars.com

CAD AUDIO

GXL-U and GXL-U Wireless Systems

Roam the stage cable-free with CAD Audio's GXL wireless systems. The GXL-V VHF receiver features two channels of VHF wireless, and the GXL-U UHF receiver includes two channels of UHF wireless. Each unit sports RF and AF indicator lights, a volume control, XLR and ¼" discrete outputs, as well as an XLR that outputs both channels. Both systems are available with handheld or bodypack transmitters, and all bodypack systems come with guitar cable and condenser headworn mikes.

Street GXL-V VHF, $140; GXL-U UHF wireless, $230

Contact Cadaudio.com

CARVIN

PB4 & PB5 Basses

Carvin's new PB4 is a 34"-inch, passive 4-string with an 8.25-pound alder body, a single split-coil pickup, and straightforward volume and tone controls. The bolt-on neck features a rosewood fingerboard with standard white dots, 20 medium-jumbo frets, an SB-style headstock, and Carvin tuners. The PB-4's Carvin bridge has adjustable lockdown saddles and can be strung through the body or from the top. The similarly passive Carvin PB5 5-string shares the PB4's specs except for its 22 medium-jumbo frets and 8.75-pound weight.

Street PB4, $870; PB5, $940

Contact carvinguitars.com

PURPLE RE-IGN

ROGER GLOVER ASSERTS HIS ROCK RELEVANCE IN THE AGELESS DEEP PURPLE

BY CHRIS JISI

HE COLOR PURPLE IS INDELIBLY DYED INTO the founding fibers of hard rock. Along with Led Zeppelin and Black Sabbath, Deep Purple formed the holy (hellish?) trinity of the idiom that would ultimately induce heavy metal. Yet, while the band has always pinned the meters in terms of popularity, sales, and volume, critical acclaim has been less than royal—especially when viewed in the context of Zeppelin and Sabbath. Roger Glover, who replaced original Purple bassman Nick Simper from 1969–1973,

and has been on his second stint since 1984, has taken a similar backseat to his pre-metal plucking partners. True, Glover sees himself as a songwriter first, being the band's cornerstone composer and lyricist. And, yes, his big-picture view of music, coupled with behind-the-board skills, has led to genre-spanning producer credits. But consider Glover's in-your-face, snarling bass on Purple's 1972 classic, *Machine Head*, alone—a record that would set the tone for decades of ensuing music—and it's clear his contribution to the canon of rock bass has been largely overlooked.

Overlooked but not unseen, for while Zeppelin has long remained hangared, and Sabbath just started touring in support of its first new disc with Ozzy Osbourne in 35 years, Glover, vocalist Ian Gillan, drummer Ian Paice, and guitarist Steve Morse have been pounding the concert path incessantly since 1994 (keyboardist Don Airey has been onboard since replacing the late Jon Lord in 2002). Better still, the quintet has a brand new CD to support. *Now What?!*, produced by Bob Ezrin, is a mesmerizing, mojo-returning mix of vintage '70s Purple with modern mindset and production. From riff-rockers to big hooks colored with brushstrokes of pop, R&B, and jazz to full-blown prog-metal epics, *Now What?!* is a rhetorical question. Down low, Glover grounds the group's go-for-it grit with sympathetic, savvy lines that reveal their well-traveled road to telepathic onstage unity.

Born November 30, 1945, in Brecon, Wales, and raised in London, Roger Glover began his musical journey with piano lessons at age seven, where his quick ears enabled him to play songs after one listen. Gravitating toward rock & roll, he picked up guitar at 13, inspired by Duane Eddy and Eddie Cochran. Bass entered the picture soon after, when Glover saw his first live band, the Lightnings, rehearsing in a local gym. He recalls, "Upon seeing them, my two friends and I decided to start a band; they were both better guitarists than I was, so I said, I'll be the bass player, and I removed the top two strings on my Spanish guitar." Graduating to a red Hofner "Solid Bass," Roger moved to North London in 1961 and formed the Madisons. A year later, the Madisons merged with the Lightnings to become Episode Six. Over the next seven years Six would release over a dozen singles, never quite breaking through. That would all change for Glover when Deep Purple came calling in the summer of '69. We talked with Glover while he was in London, in a reflective mood, to discuss Purple's first studio CD since 2005.

Why the long period between recordings?

There are two reasons for the gap: First, we're a heavy-touring band, not just when we have a record. It's a very nice and fortunate position to be in, but it doesn't leave a lot of time for writing. Second, CDs are just not in vogue now, so our enthusiasm for doing one, even though we all like to write songs, just wasn't there. It wasn't until about two years ago that we started thinking about it and organized a writing session. Then last February, Bob Ezrin came to see us play in Toronto, and he loved the band. Afterward, Bob said what blew him away was not only our level of musicianship, but how we were able to achieve a lot of spontaneity within set songs. He said, "You're not going to get that big radio hit anymore—finding a catchy riff and banging out a song. Those days are gone. You've got to be yourselves and stretch out." We took those words to heart in the writing session, and it was a very stimulating shot in the arm. I think we came out with some really interesting songs.

What was your role in the writing, and did a concept take shape?

The music side of it comes from all of us; we actually don't write songs, they kind of grow out of jams. Someone might come in with a riff or a chord sequence, something fairly basic that everyone can chew on for a while, and the song kind of evolves. It's always been the same with Purple: The music comes first and the lyrics are secondary. We have no idea what the songs are about when we're writing the music. Afterward, Ian [Gillan] and I will work on what goes over the top, lyrically. He has a place in Portugal where we went for a week, and every day we'd listen to the tracks and write lyrics. Then we headed back to Nashville and finished the CD. As for concept, none really came about as we went along. Years ago, when we were making *Purpendicular* [1996], the catch phrase for the record was, "There's no such thing as a bad idea," and that continued here. We don't write Purple songs; we just write songs that become Purple songs because we're playing them. There's no formula for it, other than we're obviously aware we're a hard rock band, and that's what the music is going to be. So it's within those confines, except hard rock is unconfined in that it has elements of blues, folk, classical, and jazz.

How do you come up with your bass parts during the jam-to-recording journey?

Do you know the theory of the zen archer? The zen archer draws his bow back and as soon as he eyes the target he lets his arrow go. The reason is, the longer he hesitates and tries to make sure he hits the target, the more off he's going to be because his hands will start to shake. In other words, your first instinct is always your best bet. When I hear Paicey [Ian Paice] play a certain rhythm, I think, Now what can I play to that? Actually, I don't think; I just play it. It's not a thought process anymore. We've played together for so many years we automatically sync in together. From there, my part will be shaped by the keyboard and guitar. Don [Airey] has a way of making chords sound not so simple; the naughty chords, as they're called—they're jazz chords in the rock idiom. That actually gives me some room to maneuver, because the one thing I'm wary of is going [*sings steady eighth-notes*] on the root note just to keep the rhythm going. I always want to move a little within my part to add a bit of interest and a bit of jump. But at the basic level, the bass has to anchor and groove at all costs. I mean, you can get a little complicated on the bass, but it doesn't really help the song most times.

Did Bob Ezrin offer anything regarding your parts or your sound?

Special thanks to Freddy Villano for his role in the preparation of this interview.

From left: Ian Paice, Glover, Ian Gillan , Dan Airey, Steve Morse

A producer is a person who brings out a performance from an artist; that's his foremost job, and certainly Bob read us very well as individuals. We were aware of the amazing albums he's produced, and our playing rose to the occasion. He was critical at times, and he speaks his mind, but he's also very positive and supportive. Sound-wise, he asked me to try his P-Bass. I picked it up and played it, and I said, "Well, we'll have to change the strings," and he said, "Don't touch the strings!" [*Laughs.*] He had used the bass on legendary albums by Pink Floyd and Peter Gabriel. I played it, as is, on about half the tracks. Bob also suggested I switch from a medium to a heavy-gauge pick, but as it turned out I used my fingers on most tracks. I started out as both a pick and finger player, but over the years I've always used a pick onstage, where it's important to cut through and be accurate. On the CD, however, the sound was so good in the studio, the parts I was playing didn't demand a pick. I used one in a few places, like on "Out of Hand"; there's a riff we all have to play at the end of the guitar solo, and I'm not quite good enough to play it with fingers.

Do you have favorite tracks on the CD?

Yes, and of course they change. I love "Weirdistan," just for the title, to start, and for the ear's worth of a riff I came up with. It's got everything a good riff should have: It's simple, and yet it's like nothing else. We also had fun with the lyrics; we were in good form that day. Roughly, it's a song about acceptance of other cultures, which sounds like a highfalutin' meaning to a song, but to us it made a lot of sense.

"Blood from a Stone" encapsulates your style: a strong groove beneath the song, and subtle interaction with the soloist.

I can credit the writing of that song to Jimi Hendrix, in a roundabout way. I had been listening to Jimi the night before, and the one thing about his music is it sounds so free, never constrained.

After working for hours on this complicated, finicky riff in our jam the next day, I finally said, Why don't we do something simple like this, and I just started playing the riff. That Hendrix-like freedom and flow extended to my bass line throughout, as well. A similar situation happened for me on "Maybe I'm a Leo" [from *Machine Head*]: I was listening to John Lennon's "How Do You Sleep" [*Imagine*, Apple, 1971], and what caught my ear was how the song's riff doesn't start on the downbeat. So in the studio I said, I fancy doing a riff like this—meaning not on the *one*, and the line just came out of me.

Both "Blood" and "Bodyline" have a swung feel not typical in hard rock.

That's Paicey; he's a big band drummer at heart. Buddy Rich and Gene Krupa are his heroes. He plays with a swing like no other rock drummer I know. When I was doing the *Machine Head* 25th Anniversary remix [1997], on "Highway Star," we have this big, chugging, machine gun groove going, yet when I isolated the drums, Paicey is swinging! To me, it all comes from New Orleans; if you listen to records by Little Richard, Fats Domino, Chuck Berry, and other early rockers, some of the band is playing straight and some are swinging. It's that tension between the two that creates rock & roll. The other key with Paicey is he plays with a light touch, as opposed to power drummers I've been in bands with, like Cozy Powell and Bobby Rondinelli. He knows exactly how and where to hit each drum so it has a big sound, without him having to bash. He's also got the right mentality for a drummer; when I was first offered the job in Purple, right after I recorded a single called "Hallelujah" with them, Paicey walked by me and said, "Oh, by the way, I don't follow, I lead."

How did you come to join Deep Purple?

Ian Gillan and I were in a band called Episode Six, where we were writing together. In the summer of 1969, Purple was looking for a singer, and [original keyboardist and guitarist] Jon Lord and Ritchie Blackmore came to see us and offered Ian the gig, which he took. Soon after, Ian called me and said, "The band is looking for songs—come in and play them our songs." So I met Lord and he listened and passed on what we had, but he played me "Hallelujah" and asked me to record it with them that night. After the session he offered me the gig and I turned him down. I said, You already took our singer, if I leave Episode Six it kills everyone else's hopes and dreams, and I can't live with that. So he said, "Well, think about it." I went home and thought about it all night and called him the next morning to take the gig. It still amazes me how close I came to not following this path.

What about original bassist Nick Simper?

Well, the band politics were horrible. Nick didn't know he'd been replaced until someone told him, and on the "Hallelujah" session I used his bass and

INFO

EQUIP

Basses On tour: Six Vigier Roger Glover Signature 4-strings (two main basses, plus backups or for alternate tunings). At home: Rickenbacker 4001 (his original Deep Purple bass); fretless Godin A4; Fender Squire P-Bass
Strings Ernie Ball Stainless Steel Hybrid Slinky Bass (.045–.105)
Amps Twin rigs, each with a TC Electronic Blacksmith head and two RS410 cabinets (only one head is used to power all four cabinets, the other is a backup)
Effects TC Electronic MojoMojo Overdrive; EBS MultiDrive Universal Overdrive Pedal
Other Medium picks with Roger Glover logo
Recording *Now What?!* Signature Vigiers and Bob Ezrin's P-Bass, both direct and through an unknown miked combo amp with two 10" speakers (Ezrin used a distortion plug-in on one track)
Live signal chain Explains bass tech Mickey Lee, "Roger's signal goes from his bass through an A/B box (for quick bass changes) and through his effects. The effects are actually located in the amp rack and controlled by me. After the effects, the signal goes to a direct box, which sends the signal to monitors and front-of-house. The direct box also sends the signal to his onstage amp and cabinets, one of which is miked. The front-of-house engineer blends the direct signal with the miked signal for the house sound."

CONNECT

Check out Roger's and Deep Purple's websites, watch documentaries about Glover and the making of his first solo CD, *The Butterfly Ball and the Grasshopper's Feast*, and read more about Roger's Vigier basses.
bassplayer.com/october2013

amp. I felt bad; both [original vocalist] Rod Evans and Nick were let go without notice, which must have hurt terribly. I've never met Nick, but we have mutual friends and I hear he's a great guy. His playing definitely had an impact on me because I had to play his parts. I thought he had a great big plucking sound; you can really hear it on "Hush" [*Shades of Deep Purple*, EMI, 1968]—I could never get that sound. Conversely, when Glenn Hughes replaced me in 1973, we became friends and I invited him and [Gillan's replacement] David Coverdale to sing on my first solo album a year later. Glenn is much more of an R&B/funk player than I am, a very talented man with an amazing voice.

More so than your fellow founding peers of hard rock bass, you seem to prefer a clean, deep R&B type of sound as opposed to a dirtier, overdriven sound.

That's because the music I listened to growing up was from America in the '60s; the Brit pop stuff paled by comparison, musically and sonically. American studios had the big, rich, warm bass sounds of Tamla/Motown and Memphis, and the wonderful playing of people like James Jamerson and Duck Dunn, to match. By the time I got to Purple, I always felt my tone was too distorted, with not enough bottom, especially with the Rickenbacker 4001, having had a P-Bass and a Fender Mustang previously. I used the Rick on *Machine Head* and I wasn't happy with the sound, but when we did the 25th Anniversary remix, my engineer Peter [Denenberg] isolated it and said, "People would kill for a sound like that"—so I guess maybe I didn't realize what I had.

People have noted that the bass is louder on *Machine Head* than other early Purple albums. Was there a reason?

I really don't know why that was, but it surprises me, as well. Every time I hear the original on the radio I go, Jesus, the bass is loud!

Who were your key bass influences?

I've never copied anyone's style, note for note. The first bass player I heard who was totally different

from everyone else was Jack Bruce. Then I got into John Entwistle—"My Generation" blew me away—and Tim Bogert with Vanilla Fudge. But they were all virtuoso players. I think the bassist who had the most impact on me was Paul McCartney, because he was both a great songwriter and a great player. He had the lyrical sensibility to say something profound on bass that didn't get in the way of anything else in the song. Even though I don't want to emulate them, I admire technical players. Two of my all-time heroes are Jaco and Victor Wooten. They're just brilliant musicians. Occasionally I'll go on YouTube at night and check out Victor or Abraham Laboriel.

Let's touch on your writing, producing, and solo side.

I was 13 or so when I wrote my first songs; I was always intrigued by the process. I'd heard church and classical music, but for me it all came out of skiffle—artists like Lonnie Donegan. I usually write on acoustic guitar, occasionally piano or a riff on bass. My first time producing was for a friend of mine, Rupert Hine [*Pick Up a Bone*, Repertoire, 1971]. I had purposely watched [engineer/producer] Martin Birch on Purple records and learned about compressors and EQ. From there, I discovered and produced Ronnie James Dio on his album *Elf* [Legacy, 1972], and then Nazareth asked me to produce *Razamanaz* [A&M, 1973], which was a hit and helped soften the blow of me leaving Purple at the time. It's true that bassists make good producers because they have the least amount of ego and they mix well with others. As for my solo career, it started with *The Butterfly Ball and the Grasshopper's Feast*, where I was asked to put music to a children's book. My other four albums, especially the last two, have enabled me to explore different styles of music beyond hard rock.

Deep Purple was finally nominated for the Rock and Roll Hall of Fame this year, but not voted in. Thoughts?

I don't care about it, honestly; it would have been quite disruptive to go through that at this time. Ritchie [Blackmore] would have had to be there, and deservedly so, but that has the hallmarks of a possible nightmare, so I'm kind of glad we didn't get in. One of the voters against us apparently said, "They don't deserve to get in—they're one-hit wonders." If that's the kind of people we're dealing with, who needs it?

What advice would you offer to young bassists?

I don't know what I'd say these days. It's tough out there, but it always was. I struggled for years before Deep Purple. I think it's harder now, though, because there's less emphasis on music and more on fame and celebrity. There are so many more people in the world vying for notoriety. If you want to be a bass player, study and borrow from the best and learn how to really enjoy playing the instrument. You can have just as much fun gigging in a little band at your local pub every Saturday evening as you'll ever get from being a celebrity bass player. A big reason Purple made it is that we didn't follow any trends; hard rock wasn't in vogue at the time, and we had no hope in hell of getting on the radio. We just did what we wanted to do, and it happened to become successful. That's really the truest kind of success you can achieve.

What's in the short and long range for you?

This year we're touring Europe and Russia with the new CD, and we'll be hitting the U.S. early next year. In terms of broader goals, most songwriters are very self-critical, and I would say I've written a lot of mediocre songs and the occasional good one. But I've always had a desire to write a song that just blows the world away. Wouldn't it be nice to be Brian Wilson? **BP**

Selected Discography

With Deep Purple *Now What?!* [Eagle, 2013]; *Rapture of the Deep* [Eagle, 2005]; *Bananas* [Sanctuary, 2003]; *Abandon* [CMC, 1998]; *Purpendicular* [CMC, 1996]; *The Battle Rages On* [Giant, 1993]; *Slaves and Masters* [RCA, 1990]; *The House of Blue Light* [Mercury, 1987]; *Perfect Strangers* [Mercury, 1984]; *Burn* [Warner Bros. 1974]; *Who Do We Think We Are* [Warner Bros., 1973]; *Machine Head* [Warner Bros., 1972]; *Fireball* [Warner Bros., 1971]; *Deep Purple in Rock* [Warner Bros., 1970].

Solo albums *If Life Was Easy* [Eagle, 2011]; *Snapshot* [Eagle, 2002]; *Mask* [Lemon, 1984]; *Elements* [Polydor, 1978]; *The Butterfly Ball and the Grasshopper's Feast* [Purple/Victor, 1974].

With others Gov't Mule, *The Deep End, Vol. I* [ATO 2001]; Gillian & Glover, *Accidently on Purpose* [EMI, 1988]; *The Michael Schenker Group* [EMI, 1980]; Rainbow, *Straight Between the Eyes* [Polydor, 1982], *Down to Earth* [Polydor, 1979]; Nazareth, *Loud 'N' Proud* [Eagle, 1974].

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Ed Hardy

The Andrew Gouche Way

BY JON D'AURIA

The King Of Gospel Bass Declares *This Is Who I Am*

MOMENTS AFTER ARRIVING FROM A LONG MORNING flight from Chicago, Andrew Gouche steps into his Los Angeles home studio for a bit of work before spending an afternoon with his family and then hopping on a plane back to the Midwest. But first, a trip to the gym. "I'm 54 years old, man, so I work out every day, and I play bass every day," he says as he settles in. "I've gotta keep healthy on both fronts."

Gouche's weekend began in Chicago playing bass with Prince at George Lucas' wedding party. That led to a marathon 2 AM after-party show, followed by a morning rehearsal to prepare for Prince's upcoming performance at the Montreal Jazz Festival. Even for a man who has worked tirelessly to rise from playing church halls to become the guru of gospel bass, musical director for Chaka Khan, and a first-call session cat, this workload is heavy. When asked where he finds the time and energy for it all, Gouche laughs. "The music supplies the energy, man. You find that passion and it'll keep you going."

Through the last year-and-a-half of work with Prince—along with hefty contributions to Snoop Lion's latest, *Reincarnated*—Gouche has found time to write and produce his first solo album in his almost 40-year career, *This Is Who I Am*. The record displays Gouche's mastery of slap and seemingly endless bass runs, while journeying through jazz and gospel changes that only a musical veteran of Gouche's caliber could compose. While Gouche admits that his playing favors busy lines over simplistic ones, that's exactly what his fans have grown to expect.

What is it like to work with Prince?

I have a new respect for the term "work ethic." This guy has more energy than anybody I've ever seen. He has so many things going on at once. He may have one band rehearsing in one studio, another band rehearsing in another studio, and be mixing a record in a different studio, and he'll just jump back and forth between them all. It's hard for anyone to sit around and talk about how they're overworked or tired, because he never gets tired. But the shows are incredible, and the music is like no other. For me to be playing as long as I have and to land a gig like this is truly a blessing.

How did Prince approach you to play with him?

I was Chaka Khan's musical director for six years, and in 2011 we opened for Prince on a tour. Shortly after that, Chaka decided to fire the whole band—I don't know why. But the week after she fired us, Prince called me and said he was doing some things and asked if I wanted to be a part of it. It's reminded me that you can't be bitter about anything that happens to you, man. I mean, if I hadn't met Chaka, I would have never met Prince.

What have been the most challenging elements of this gig?

I have my own style and I do my thing, so the biggest challenge personally is to play these songs exactly as they are on the records. It's been a huge area of growth for me. There's no embellishment at all; I have to play through every song with no improvisation, so I can't put a lick at the end of eight bars with that music. I played the two shows this weekend and never played a bass fill once. That is a gigantic achievement for me—anyone who knows my playing style knows that!

Did you have to change your tone at all to fit his vibe?

My tone is my tone, and that is one of the main reasons why he called me. He told me he never heard bass as deep as mine. I use my MTD signature basses on that gig, and they fit in with the music perfectly. My tone tends to be a top-end type of heavy that's really bright. My favorite frequency for treble is 6kHz, but a lot of times it doesn't stick. So with Prince I'll roll off a little high end and maybe even some low end. I'm using some envelope filter effects and some octave effects, so I have to set my tone around those, too.

Prince has such a vast body of music with a lot of varied bass work on it. Was this a difficult gig to prepare for?

He has so many songs; as soon as you think you've learned them all, you find more to learn. He does slapping and plucking in a very original way, and I try to emulate exactly the way he does it. On "Purple Rain," he has a very specific way that you have to play it. I'm not trying to impose my will on anything with Prince; I've never been in an environment like that before, and it's helping me grow. And besides, Prince has no problem picking up a bass and

showing you exactly how he wants it to be played.

And how is Prince on bass?

He's funky, man! Super funky. Prince can play everything well. He definitely has his own style on bass; nobody can top him at what he does. There's griminess in the way he plays. You know it when you hear it.

It must be refreshing to hop from such specific playing to the freedom of working on your new album, *This Is Who I Am*.

It definitely is. This is my first solo record. I've been working on it for years, but now I'm in the mixing phase. It's what I've been focusing most all of my time on. Any break I get away from Prince, this is all I do. And it feels great just to do my thing and not put boundaries on my playing—although I do like the balance of both sides.

What can we expect from the album stylistically?

My career has encompassed a lot of different genres of music, and I tried to embody them all with this record. I grew up in church playing gospel, and that side is in this. Then the other parts came into play, like jazz and R&B. I had to put all of that in there, because that's who I am. I had to come to realize who I was as a player, and not try to be playing like anyone else. It's easy to get influenced by the people I listen to like Marcus [Miller] or Victor [Wooten], but my whole life I've never wanted to sound like anybody else. So I had to get comfortable in my own self and get over my own insecurity of letting people hear my own music.

Would you consider this a "bass album"?

I wouldn't totally call it a bass album, because it's so musical. There are vocals here and there on it, although there are a lot of instrumental pieces, too. When I think about my style, it's more like a singer than a bass player, because that's who I'm inspired by. I've worked with so many singers that it's built a large portion of my style. We'll see what people think when they hear it.

What techniques did you use on the record?

It's pretty much a mix of all the techniques that my life in music has encompassed. You'll get some slap, some fast finger technique—the whole package. Larry Graham is the reason I started playing bass. I grew up thumping and plucking, and there's a lot of that on my record, although not a preponderance because it's very melodic.

How would you say you've evolved to this point in your playing?

The thing I try to do is just keep growing as a player; I'm always evolving. I see these kids coming up doing things that are really impressive, and I want to try to learn how to do that, too. My ego isn't too big to learn from them. So I just keep up on

INFO

LISTEN

Andrew Gouche, This Is Who I Am [2013]

EQUIP

Basses MTD Andrew Gouche Signature 5- and 6-strings
Rig Epifani UL 902C, 2 Epifani UL D.I.S.T. 410 cabinet
Strings Dean Markley SR2000 Light

whatever is current, but while always being myself. It's a never-ending journey. You never get to the point where you've fully arrived. I give every situation I get into the same level of respect. There are no big gigs and there are no little gigs for me. If I'm going to do it, I'm going to put my whole heart into it or not do it at all.

How do you approach the role of musical director?

Part of what you do as a musical director is surround yourself with people you want to work with, who will get the job done and respect the music. Coming up in the business I had to earn my respect. I don't play keyboards, but I do have perfect pitch. If you play a chord, I can tell you the names of all the notes, even if I don't know theory.

You've never studied music theory?

I can't even read music. People always ask me about scales, but I don't know any of that stuff, because I came up through the church. I do what feels good to me, and I've been blessed that people have gravitated toward what I do. I did study theory for a little while in high school, but I never used it, so I lost it. I'm actually getting ready to start studying theory with a music professor who goes to my church.

What went into the design of your MTD signature series bass?

I met Mike Tobias in 1987, and we've been friends ever since. It was his idea to do a signature bass for me. If you ask me what kind of wood my bass is made of, I can't tell you. [*It's alder with a maple burl top.*] It has a purpleheart fingerboard with a neck that's a little thinner from top to bottom, and the string spacing is a little wider than he usually does. But those are the only things I told him specifically. Mike knows my sound so well that he just does it. He knows the wood combination that makes the sound that I like, and all of the internal stuff that helps define my tone.

What attracts you to 6-string basses?

I started on 6-strings in 1991 because all of the notes I need at a given point are in the same position—I don't need to go all over the neck for different octaves. It also came when I was starting to experiment with chords, and I could do more on a 6-string than I could with a 5. I'm more comfortable playing my 6, even though with Prince I played my 5 primarily because I don't need a lot of the high stuff.

You're often regarded as the pioneer of modern gospel bass.

There's a style they call gospel bass that didn't exist when I first started, and I am who I am. Even Marcus Miller asked me about my playing style and where it came from. I told him there was no precedent when I was coming up; I set my own. Gospel music runs so much of the music business now. Ninety percent of the cats that are doing all the gigs started off in the church. Gospel bass is everywhere—R&B, jazz, hip-hop—all of that music came from gospel. I just don't put the title in a box and seal it as one thing.

Many players cite you as a mentor. What inspires you to help guide them?

The biggest thing I remember years ago is that somebody gave me a chance. I remember what it was like to need that chance, so I want to give that to other players. I've learned that the blessings come from giving. I've given away a bunch of my basses; I've given away amps, strings. I remember what it was like going to Guitar Center and looking up at that wall of nice basses and wondering if I'd ever own one. I never thought I'd see the day when I'd have my name on one of those basses; that's still surreal to me. I have amp and string endorsements now—I remember when I was boiling my strings because I couldn't afford a new set. I remember what it's like to not have things.

What advice do you have for young players trying to get where you are?

The main thing I tell young cats is to respect every position that you get into. Come in with a good attitude, and realize that when you get to a certain point where everyone is good, it's not about how good you are; it's about how you work with others, and how hard you work. Most important, be prepared. Don't let anyone wait for you to get your part right. I've hired a lot of people and I'll hire someone who isn't as good as the other guys, but he's better prepared and has a better attitude. Those things go a long way. **BP**

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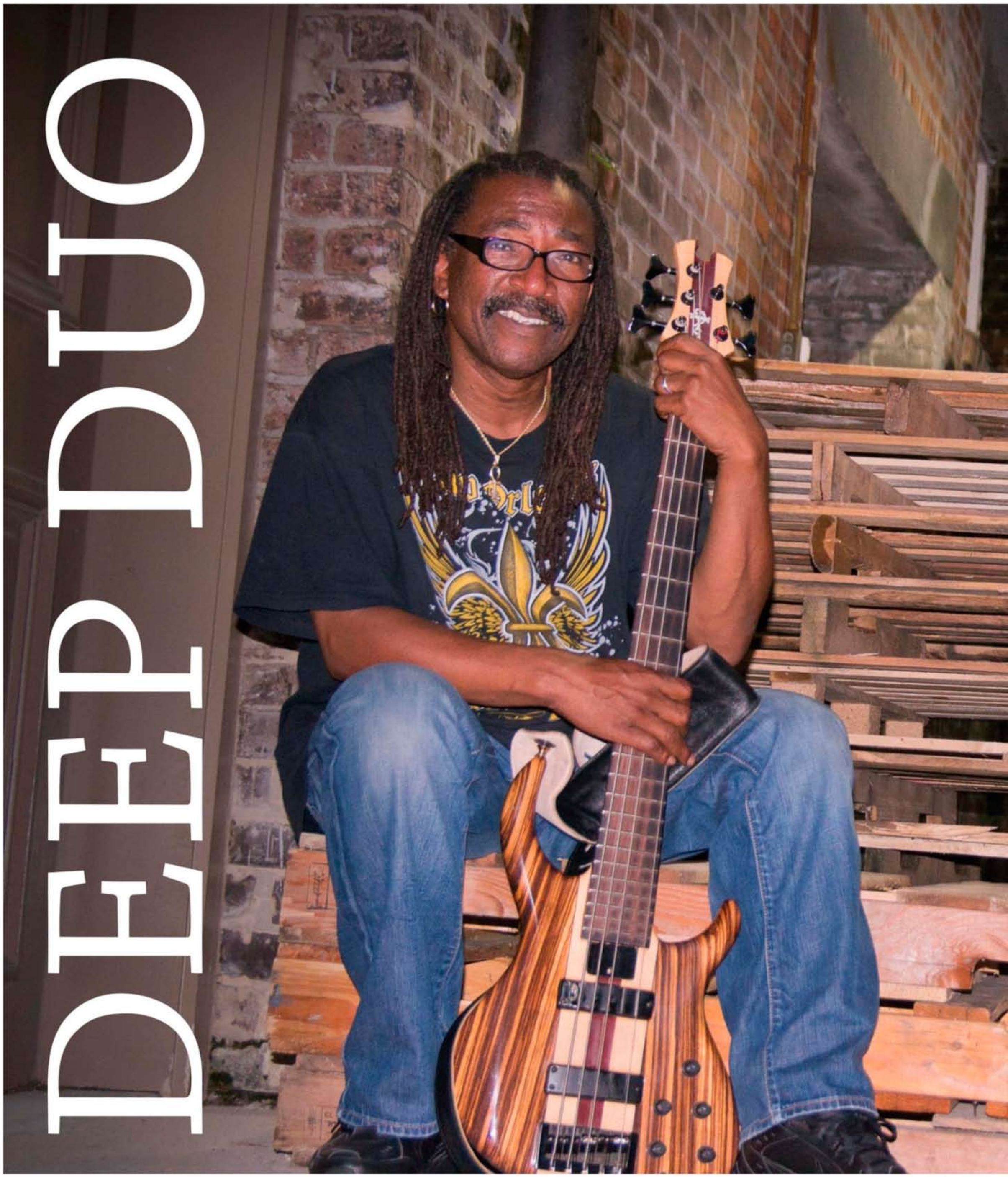


Nick Daniels (left) and Tony Hall grab some fresh air sidestage during the New Orleans Jazz & Heritage Festival.

Dumpstaphunk's Tony Hall & Nick Daniels Spread The *Dirty Word*

STORY AND PHOTO BY JIMMY LESLIE

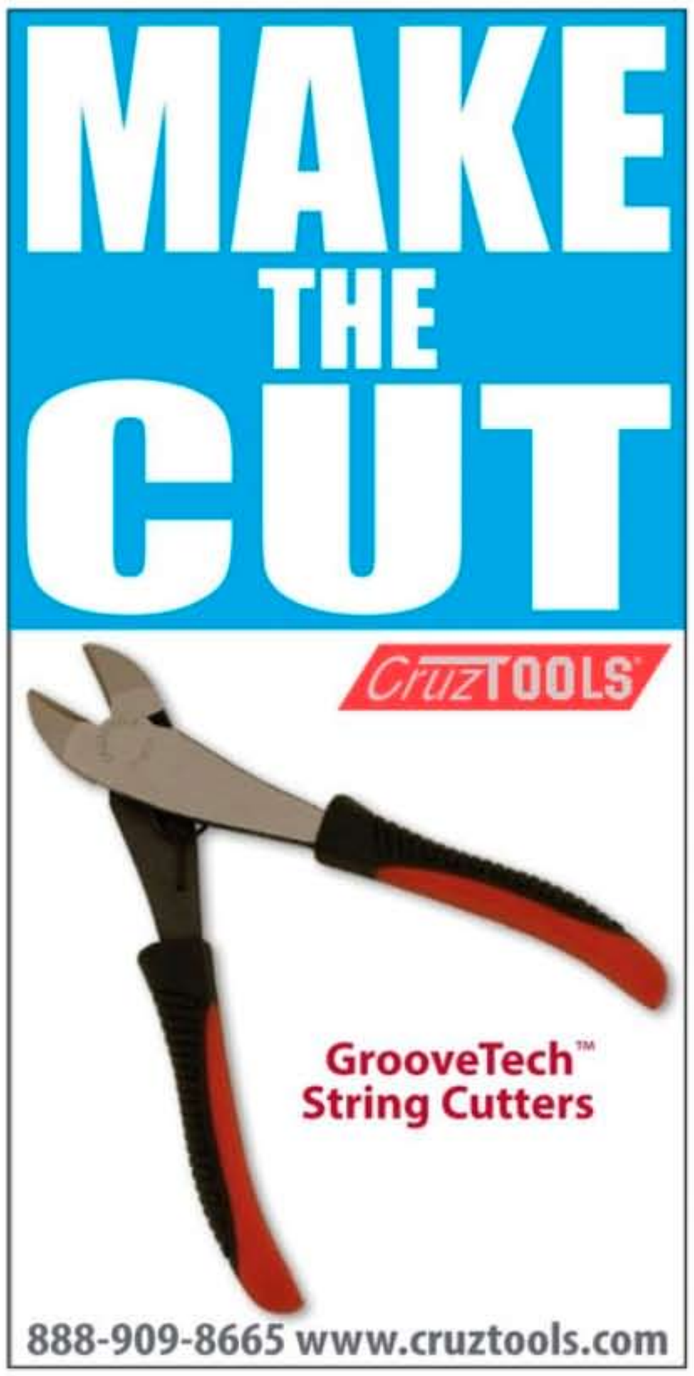
"DUMPSTAPHUNK PLAYS SOUL MUSIC OF ALL STYLES," SAYS TONY HALL, "BUT because of the name, some people are afraid we're going to play all funk all night."

There are other reasons to fear Dumpstaphunk. Let's face it—two bassists in one band is a bad idea 99 percent of the time, especially when it's two 5-stringers pumping out a combined 1,600 watts. Dumpstaphunk only works because Tony Hall and Nick Daniels are truly compatible as players, singers, and as people. Their shared history growing up and gigging in New Orleans during the '60s and '70s has led them to a unique position bearing the torch of Southern syncopated funk, while simultaneously pioneering a unique ten-stringed trail with their own four hands.

Any band is fortunate to have either bassist, and each has serious credits to his claim. Hall's ridiculously broad list includes the Meters, Emmylou Harris, Dave Matthews, Johnnie Taylor, and Harry Connick Jr. Daniels, who currently resides in Austin, was a session ace at Allen Toussaint's fabled Sea-Saint Studios, and did stints with Etta James and Boz Scaggs.

They share one primary credit: the Neville Brothers. From 1979 forward, either Daniels or Hall held the bass chair much of the time until keyboardist Ivan Neville and guitarist Ian Neville formed Dumpstaphunk. Middle-generational Daniels and Hall chose to power the new vehicle. Former Beyoncé drummer Nikki Glaspie replaced Raymond Weber when he was let go in 2011; her more modern grooves, higher-octave voice, and flare for flash are the most obvious differences between Dumpsta's previous sound and the heavenly sonic filth the band throws down on its new CD, *Dirty Word*.

Daniels' and Hall's twin bass tone (often with Daniels popping over the top of Hall's big bottom) is still Dumpsta's defining factor. *Dirty Word* boasts cameos by Flea, Ani DiFranco, and Trombone Shorty—but from the moment they kick off the album's opening track, "Dancin' to the Truth," with a



devastating harmonized staccato lick, Hall and Daniels are front and center, albeit in the lower register.

Take us back. How'd you get the bass bug?

Nick Daniels I started off on drums and percussion, and eventually I started singing lead with a band called Tavasco. I finally started playing bass in the summer of 1976. Everybody but the bass player was late for rehearsal one day. I walked in, and I'd never heard anyone pump a bass like that. His name was Sylvester "Snap" Andrews—a bad cat who still plays in New Orleans to this day with a band called 4x4 Connection. He said it was called "pluckin' & slappin,'" and he had picked it up from Larry Graham. I was instantly hooked.

In 1978, Leo Nocentelli produced some Tavasco sessions and asked me to play bass along with him on guitar and Zigaboo Modeliste on drums. Leo's vote of confidence meant a lot to me, because I was a big fan of the original Meters until they broke up in 1977. All in the sudden I was playing bass all over the place. I left Tavasco for my first stint with the Neville Brothers in 1979.

Tony's been playing bass way longer than me. I grew up idolizing him because he subbed for George Porter in the Meters. Not only that, he subbed for Leo on guitar and for Zig on drums and vocals!

How did that happen?

Tony Hall I started gigging on drums, too. If you were underage, the clubs back then wouldn't let you leave the stage during set breaks, so I'd sit up there and play guitar or bass along with the jukebox. I eventually started switching back and forth on gigs.

George and I were in a band that would back various artists who came to town. When George cut his hand on a glass, he brought me along to play with the Meters, even though I was only 16 or 17. They were impressed that I could play just like him.

Did he teach you hand-to-hand?

Hall No. I'm self-taught, but I picked up on his style. I grew up around the corner from George's house, and I spent lots of time there going all the way back to when I was five years old. He was only in his teens, and he was trying to play drums at the time. Later on, I'd spend weekends or an entire month at his house during the summer and go to all the Meters gigs and sessions. I was there when they recorded *Rejuvenation* [Reprise, 1974], so I heard how those tracks were done. It was funny when George cut overdubs on Robert Palmer's *Sneakin' Sally Through the Alley* [Island, 1974], because we had no idea who he was—some guy from England!

After I filled in for George, whenever something went down, I was around. I filled in for Zig when he left to gig with Keith Richards, Ron Wood, and Stanley Clarke as the New Barbarians. When George left the Meters for a while near the end, he recommended that I take his place. David Torkanowsky played keys because Art had already left. We'd open for Dr. John, and then back him up. We also opened for the Rolling Stones on the Tattoo You tour in 1981.

Did you play on any studio recordings with the Meters?

Hall Yes, but George had come back to the band, so I played rhythm guitar on some unreleased tracks. When I ran into Art in 1987, he immediately hired me to play bass with the Neville Brothers.

The Nevilles have a famous name, but it can be hard to put a finger on their sound.

Hall The Brothers' sound changed according to the lineup of the backing band, which changed quite a bit. Each bass player brought something different to the table, and it's easy to hear the difference. I played on everything from '87 to '92. "Yellow Moon" is a great example of my influence; I should have a writer's credit on that, because the bass line makes the song.

Exactly how do you play it, and how do you achieve that staccato sound?

Hall "Yellow Moon" is in the key of *G*, and I play it in open position using the first three frets. I get that staccato sound by muting as I play fingerstyle; that's my thing. I play over the pickup with the first two fingers on my right hand—very hard. The muting comes from both hands—releasing notes while leaving my fretting fingers on the strings, and leaving the plucking finger on the string after striking forcefully. I really dig in on the fingerboard—you should see the wear and tear on it! I used a Peavey Dyna Bass 4-string with active pickups on the original "Yellow Moon" recording.

Did the two of you ever play bass with the Nevilles at the same time?

Hall No. Dumpstaphunk was the start of the dual bass thing.

Had you been aware of any other dual-bass bands of note?

Hall I saw Michael Henderson's band with two bass players in the early '80s, but I wasn't influenced by it.

Daniels Victor Wooten has done some special multi-bass stuff, but nothing long-term. When we did our first Dumpstaphunk rehearsal together, it was just stupid crazy because it was simply unheard of to have two bass players in a band. Now we've been doing it for a decade.

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How has your dynamic deepened over time?

DANIELS We can practically read each other's minds. It doesn't matter if I'm holding down the bottom and he's tickling the neck, or vice versa. We don't know what parts we're going to play, but we know how we think they should go. When we first work them out, it seems like we've been practicing them forever. They flow so naturally; it's almost magical. Listening closely to each musician is key regardless of whether it's an orchestra or a band, and that's what we do well in Dumpstaphunk—vocally, too. We've learned each other's ranges and how to blend.

How do you blend sonically on bass?

HALL It's nice to slap and pop and have that sound sometimes, but I still like a full, round bass sound. I remember when the Music Man StingRay came out and everybody had to have one. I went into the store with two grand in my pocket. I tried playing a Music Man and an Alembic, but I didn't like the way they felt. I walked out with a $300 Peavey T-40; Nick actually turned me onto it. These days he goes for more of a high-register sound that accentuates popping because that's his thing. Generally speaking, he pops and I play the lines. And he uses more effects.

continued on page 44

INFO

LISTEN

Dumpstaphunk, *Dirty Word* [Louisiana Red Hot, 2013];

Everybody Wants Sum [DP, 2010]; *Listen Here* [DP, 2007]

EQUIP

TONY HALL

Basses Peavey USA Millennium 5, Spector USA Series Coda-5 Standard
Rig Peavey Tour 700 head, two Peavey TVX 410 EX 4x10 cabinets
Effects Akai Deep Impact SB1 bass synth, MXR M82 Bass Envelope Filter, MXR M288 Bass Octave Deluxe, HAZ Labs Mu-Tron III+
Strings GHS Bass Boomers (.045–.131)

NICK DANIELS

Bass Tobias Classic 5, custom ESP 5-string
Rig Mesa M9 Carbine head, two Mesa Boogie 4x10 cabinets
Effects DOD FX25B Envelope Filter, DigiTech XBW Bass Synth Wah, DigiTech Whammy Pedal
Strings Dunlop Stainless Steels (.040–.120)

CONNECT

Watch a three-headed Dumpstaphunk bass jam with Victor Wooten, and check out D-Phunk's cover P-Funk's "One Nation Under a Groove." **bassplayer.com/october2013**

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Daniels When he plays the bottom, I usually use some kind of phasing effect, often my DOD Envelope Filter, which gives me more of an electronic tone. When I do that and start tickling high up on the neck, it gives the band a different sound.

How do you set the dials, and how do you play to the effect?

Daniels I set all five dials at 12 o'clock, and I hardly ever change settings when we play live, although I play around with sounds in the studio. I call my pedals "toys." I mess with a DigiTech Whammy and a Bass Synth Wah onstage when we stretch out, but that's about it. The Envelope Filter is all over *Dirty Word*; the very first lick on the first tune, "Dancin' to the Truth," is a good example.

That's a pentatonic lick starting on *E*, with the harmony following a 4th above starting on *A*, correct?

Daniels That's right. Tony came up with that intro lick in the studio. I added the harmony, and we recorded it just like that.

Hall Once the song kicks in, I play the main bass line and Nick plays the wah part against it. That's my favorite bass song on *Dirty Word*.

How did some of the other songs come together?

Daniels "Water" is an old Larry Graham song we recorded in our own style. I wrote "Blues Wave" 30 years ago; it's about growing up listening to the blues. Willie Dixon was my biggest blues bass influence by far. Maria Muldaur recorded "Blues Wave" first, in a slower version. She heard me play it with Leo's band at the Sweetwater in Marin, California. I called it "Blues Wave" because it was a mixture of blues and ska, which was kind of a new wave thing, and that's the way we play it. Tony wrote the closing track "Raise the House." We got the Rebirth Brass Band, Trombone Shorty, and Art Neville to play on it.

Hall I felt we needed a classic second-line song, so I worked it out at home playing a horn line on bass and brought it into the studio. When we recorded it, Nick played the lead line along with the horns, and I played the bottom bass line.

How did you lay your parts down?

Daniels We generally cut tracks live as a group in the studio. There's not much overdubbing. We often get the music down, and then write the vocal parts. "Dancin' to the Truth" came together that way.

Do you use the same gear in the studio and onstage?

Daniels Yes. We miked up our bass amps and used direct signals as well.

Hall One signal was straight bass, and one had the effects, although I can't remember which one. The general idea was to keep one clean so the level would stay consistent when I kicked on the Mu-Tron.

How did Flea factor in on the funk-rocking version of Bette Davis' "If I'm in Luck"?

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Daniels The Red Hot Chili Peppers were in town, and Ivan and Ian invited Flea down to the studio. We had already recorded our version in the key of *C*, and Flea put his part on.

Legendary producer Andy Johns mixed that track. Wasn't that the last thing he mixed before passing away?

Daniels It was.

Hall Our manager, Jon Phillips, sent him that track. Andy didn't realize that there were three bass parts recorded, so when the track came back, the bass fell out on the verse. Originally, I played guitar and Nick played bass. Then I overdubbed a track with some pops in the gaps of the riff. That's the one he missed. Flea played a bunch of fills against what was already there. His stuff comes and goes in the mix so as not to conflict with other things. Andy and I spoke on the phone about dealing with the three bass parts.

Are all the songs on *Dirty Word* in 4/4?

Daniels Yes. You can funk in odd times, but we just haven't done it yet—next album! [*Laughs*.] I like *Dirty Word* a lot, but I believe our next album is going to be the landmark, because this one is taking us to the next level.

Hall We financed this record ourselves, so we recorded around our gig schedule. We've already decided that we're going to take a month off next time even if we have to starve, because staying focused will be worth it.

Are you focused on any new musical trip at the moment?

Hall No; I'm in the same spot because I'm trying to survive. I've worked with all kinds of artists, and I never thought it would be this hard. It's tough to talk to a friend on the road who's staying in the Ritz-Carlton when you're, well, not. And when you are preoccupied with the business logistics, it affects your creative focus. You've got ten things to deal with just to make it to the show.

Having your own band is very different from being hired on.

Hall It is, especially when no one helps. Famous people love you as long as you're making them sound good. When you try to do something on your own, they just don't have time for it.

Do they still try to hire you away?

Hall Sometimes. I've done the past two Harry Connick Jr. records, and I'm on some of his older stuff. Check out the song "How Do Y'all Know" that I did with Raymond Weber on drums [*Star Turtle*, Sony, 1996]. Harry said, "Man, how do you stay in time playing so far behind the beat?" I got a call a couple of weeks ago to go out on the road with him. That was a very hard decision. I passed, because we have to promote this record. I can't bail on the band even though I need the money. That would be tearing down what I took ten years to build up. **BP**

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SOUNDROOM

G&L MJ-4

BY ED FRIEDLAND

AS THE YOUNGEST BRAINCHILD OF LEO FENDER, G&L Guitars has had to compete with older siblings Fender and MusicMan for its place in the market, but many of its instruments represent the great inventor's last word on the subject of electric bass—words worth listening to. G&L's new MJ-4 takes the basic platform of its JB-2 model and adds a new powerplant to create a fierce competitor in the crowded "active J" category.

While the unique 2-band EQ strategy used in G&L's legendary L-Series basses (bass/treble, cut only) has its fans and detractors, the M-Series essentially brings them into the fold with a standard 3-band bass/mid/treble preamp with boost/cut controls. In the case of the MJ-4, the preamp was tailored to optimize its pairing with two split-coil J pickups. The shelving-type bass and treble controls offers boost and cut centered at 40Hz and 8kHz, respectively, while mids are controlled via a band-pass filter centered at 600Hz. The Bi-Coil Alnico V J pickups have separate coils—one for the *G* and *D* strings, one for *A* and *E*, wired in series. Designer Paul Gagon says, "Wiring the coils in series makes it easier to pinpoint the resonant peak of the pickup." As split-coil J pickups can be mid-heavy, tuning the mid control to 600hZ is effective for adding clarity and articulation, without bringing the honk. The two pickups are placed in the '60s J position, and wired together in parallel, giving the MJ-4 the unmistakable tone signature of the fabled Jazz.

The medium-weight swamp ash body of the review bass contributes to a very reasonable overall heft of 8.5 pounds, and the premium Honeyburst finish greatly enhances the attractiveness of the wood grain (standard and solid finishes are available with an alder body). G&L specs the MJ-4 with a hard-rock maple neck with a 1.5" width at the bone nut, and a 12" radius—the #8 neck in G&L parlance. However, my tester arrived with the quarter-sawn upgrade on a #12 neck, which has a 1.625" nut width—just like the "B" neck on '70s era Precisions. The 21 medium-jumbo frets rest in a rosewood fingerboard (maple is optional) and are Plek'd to perfection, while the light tint on the satin-finished neck and headstock give the bass an aged vibe.

G&L Ultra-Lite tuners follow the classic open-gear design with cloverleaf keys, but their lighter construction helps a little with neck-dive. The Saddle-Lock bridge is standard equipment

on all G&L models, and while it's heavier, unified mass is known to increase sustain, the base plate has a protrusion that fits in a routed channel in the body's end grain—further enhancing transfer of vibration to the wood.

I loved the feel of the satin #12 neck; it's a great mid-point between the P and J profile, though a Jazz fan may prefer the originally spec'd #8 plank. Plugging in to my Genz Benz ShuttleMax 9.2/Uber 212t rig, there were initially no surprises. The bass sounded like a great active J with exceptional note clarity, punch, and a flexible EQ system. The Bi-Coil construction means you can roll off to either pickup without single-coil hum, and the bridge pickup in particular is stellar for achieving the aggressive burp that cuts through the fray. The front pickup gives you a tone more in line with the pre-1957 single-coil P Bass design, while the blend of the two has the focused depth that is quintessentially Jazz Bass. The preamp is powerful, and seems well tuned to the pickup response—the lows add girth without overshadowing the articulation, the mids are effective for adding detail, or even a mild scoop for slap. The highs are present, and while not the glassy, hi-fi top end you might expect from an EMG system, they bring the fingerstyle tone forward without being clanky, and add sparkle to the slap tone without being strident. For rootsier applications, the treble control works equally well as a cut.

I A/B'd the MJ-4 with my Badass II/J-Retro equipped '74 Jazz Bass, and found common ground in many areas, but the MJ has a more pronounced midrange presence. And while I love the silky scoop I get from my modified Jazz, the MJ-4 has the voice of the J but with more cutting power—you won't get buried in the mix with this bass. The perfect fit and six counter-sunk neck bolts give the neck joint a palpable solidity, and that translates into better vibration coupling with the body. This may explain why the MJ-4 exhibits a piano-like clarity in the low end, and a noticeable evenness throughout its range. But my surprise came when I realized that I was playing the bass without having tightened the Saddle-Lock bridge. Using a 2mm Allen wrench (thankfully the same size used on the saddles), I compressed the saddles together, making them a unified mass, and was shocked at the results. The E and A strings sounded deeper, more grounded, and the higher strings showed noticeably improved sustain. The bass now exhibited the "unified resonance" that I associate with high-end basses like Ken Smith or MTD.

The MJ-4 is an excellent addition to the world of active J basses, and considering it's champion bloodlines and U.S.-built pedigree, the bass not only stands out as a bargain compared to imports of the same price (or higher), it gives its U.S. siblings a run for their money. **BP**

SPECIFICATIONS

G&L GUITARS MJ-4

Street $1,275
Pros Punchy active J-Bass tone, great build quality, competitively priced.
Cons None
Bottom Line The G&L Guitars MJ-4 is a top-notch American-made J-style 4-string at a price that's hard to beat.

Contact glguitars.com

SPECS

Construction Bolt-on
Body Swamp ash
Neck Quartersawn maple
Fingerboard Rosewood
Radius 12"
Pickups G&L Bi-Coil Alnico V
Preamp 18v G&L MJ pre 3-band boost/cut
Controls Volume, blend, treble (±14dB @ 8kHz), midrange (±12dB @ 600Hz), bass (±14dB @ 40Hz)
Tuners G&L Ultra-Lite
Nut Bone
Width at nut 1.625"
Bridge G&L Saddle-Lock
Frets 21 medium jumbo
Hardshell case Included
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Eden WTX-500

BY BRIAN FOX

THE LIGHTWEIGHT REVOLUTION that's changed the face of bass amplification in the past decade is a bit of a mixed blessing; there used to be just a few players in the game, there are now enough options to make your head spin. In the upcoming months, we'll be checking out the latest in this segment of the market. This month, we start with the Eden WTX-500, a 500-watt head designed to deliver gig-worthy volume and Eden's unique take on the tone stack in a package just shy of five pounds.

Though the company initially made its name back in the '90s with its big-boy World Tour WT-800 head and a broad line of cabinets, Eden has been keen to keep an eye on the shifting sands of the bass amp landscape, and was quick to jump on the ultralight amp wave with the WTX-260 back in 2007. The WTX-500 essentially takes that head, pumps up the power section, and makes a couple ergonomic tweaks.

With its intuitive control array and front-panel jacks (and a full-featured D.I. around back), the WTX-500 packs pretty much everything a working bassist would need into a remarkably tight little package, maximizing space with heavy-duty knurled metal knobs whose push pots control such features as a 12dB input pad, a compressor bypass, a bass boost, a mid shift, and a pre/post D.I. switch. Loading the front panel with aux-in and effects loop jacks frees

SPECIFICATIONS

EDEN WTX-500

Street $650
Pros Feature-rich, flexible, and light-weight.
Cons Lacks the headroom of its bigger, beefier counterparts.
Bottom Line The WTX-500 works hard to keep up at high volume, but it has the flexibility and connectivity of heads twice its size.

Contact eden-electronics.com

SPECS

Power rating 500 watts @ 4Ω
Dimensions 8" x 2.5"x 9"
Weight 4.8 lbs
Controls GAIN (pull for -12dB pad), ENHANCE, BASS (±15dB @ 30Hz), MID (±15dB @ 550Hz/2.2kHz), HIGH (±15dB @ 5kHz), MASTER, DI LEVEL
Jacks INPUT, effects loop SEND and RETURN, AUX INPUT (left and right), TUNER, XLR DI, ¼" headphones, SPEAKER OUTPUT (one Speakon, two ¼")
Made in China

Bass to the 2nd power

Carvin is proud to introduce the B²4 and B²5 Brian Bromberg basses. Designed by Bromberg and Carvin's Custom shop, these instruments employ Brian's dream of a bass that offers great balance, ergonomics and a slim neck with extremely low action. Carvin's new RAD-J single coil radiused pickups and custom preamp circuitry help these basses set a new sonic milestone. Awesome playability, pure and open tone with powerful punch and headroom along with Carvin's vast selection of Custom Shop options takes these basses to the 2nd power.

B²4 shown with
Deep Honeyburst on Flame Maple
Graph Tech acoustic Ghost saddles
Hipshot Detuner

B²5 shown with
Deep Moss Green on Flame Maple
Graph Tech acoustic Ghost saddles
Black Hardware

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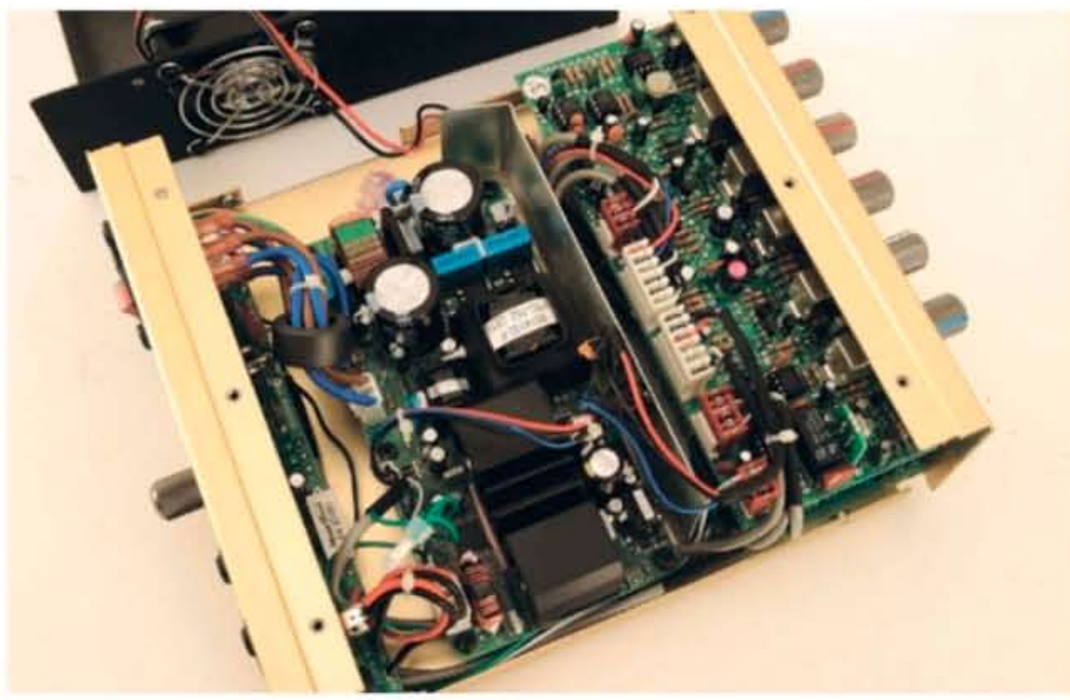

up the real estate around back, making for a quick-and-easy plug-and-play experience.

Paired with an array of cabinets (including a Mark Bass 604 and an Eden D112XLT), the WTX-500 delivered the quick, clean, dry sound I loved in my trusty WT-800. Cranking up at rehearsal with a rock power trio, I felt I was beginning to push the WTX to its limits—for a full set of high volume performance, a larger 4Ω cabinet would be the best match for the WTX. Though I missed the headroom provided by the WTX-500's bulkier big bro, you don't have to sacrifice any of Eden's famously flexible EQ controls with this tiny head; the pre-shape ENHANCE circuit is a slapper's best friend, and a switchable mid-frequency control puts the frequency profile you seek just a knob twist away. **BP**

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Ernie Ball Music Man Classic Sabre

BY BRIAN FOX

INTRODUCED IN 1978 AND DISCONTINUED IN 1982, THE MUSIC MAN Sabre has for years languished in the land of discontinued basses, not quite popular enough to warrant a full-on rebirth, and not yet a coveted vintage collectable. It's puzzling why the bass didn't take hold in the first place; when the StingRay—the first production-model electric bass with active electronics—was released in 1976, it immediately caught the attention of players as varied as John Deacon and Louis Johnson, as rockers and funkateers alike loved the upfront grunt of the single-pickup StingRay. Isn't there more to love in the two-pickup Sabre, which promises all that and more? The Sabre may not have cut it back in the day, but we're nonetheless pleased to welcome it back. After a limited release through its Premier Dealer Network last year, Ernie Ball Music Man has now primed the Classic Sabre Bass for wider release.

Like the StingRay before it, the Sabre features bolt-on construction and active electronics powering a 2-band EQ. Vintage-style accoutrements such as bridge-mounted string mutes point back to the original Sabre design, but Ernie Ball has updated the pickups and wiring; the neck-position pickup is an 8-pole Alnico humbucker, while the bridge-position humbucker is a 16-pole affair. Numbering the dual humbuckers' coils from the bridge, the 5-position pickup switch offers the following combinations: coils 1 and 2; coils 1, 2, and 3; coils 1, 2,

3, and 4; coil 3; coils 3 and 4.

Unplugged, our tester Sabre's ash body, figured maple neck, and rosewood fingerboard complement each other beautifully. Construction is top notch, there are no noticeable dead spots, the transparent white finish is sexy as all get-out, and the instrument's acoustic resonance is remarkable. The Sabre's body contours, D-profile high-gloss neck,

SPECIFICATIONS

ERNIE BALL MUSIC MAN

CLASSIC SABRE
Street $1,870
Pros Stingray grunt with hints of P- and J-style buoyancy
Cons None
Bottom Line The resurrection of this bass from Music Man's late-'70s catalog begs the question: What else have we been missing?

Contact music-man.com

SPECS

Construction Bolt-on
Body Ash
Neck Birdseye maple
Fingerboard Rosewood
Pickups Ernie Ball 16-pole (bridge) and 8-pole (neck) Alnico humbuckers
Controls Volume, treble, bass
Width at nut 1.625"
Scale length 34"
Radius 11"
Weight 9.85 lbs
Made in U.S.A.

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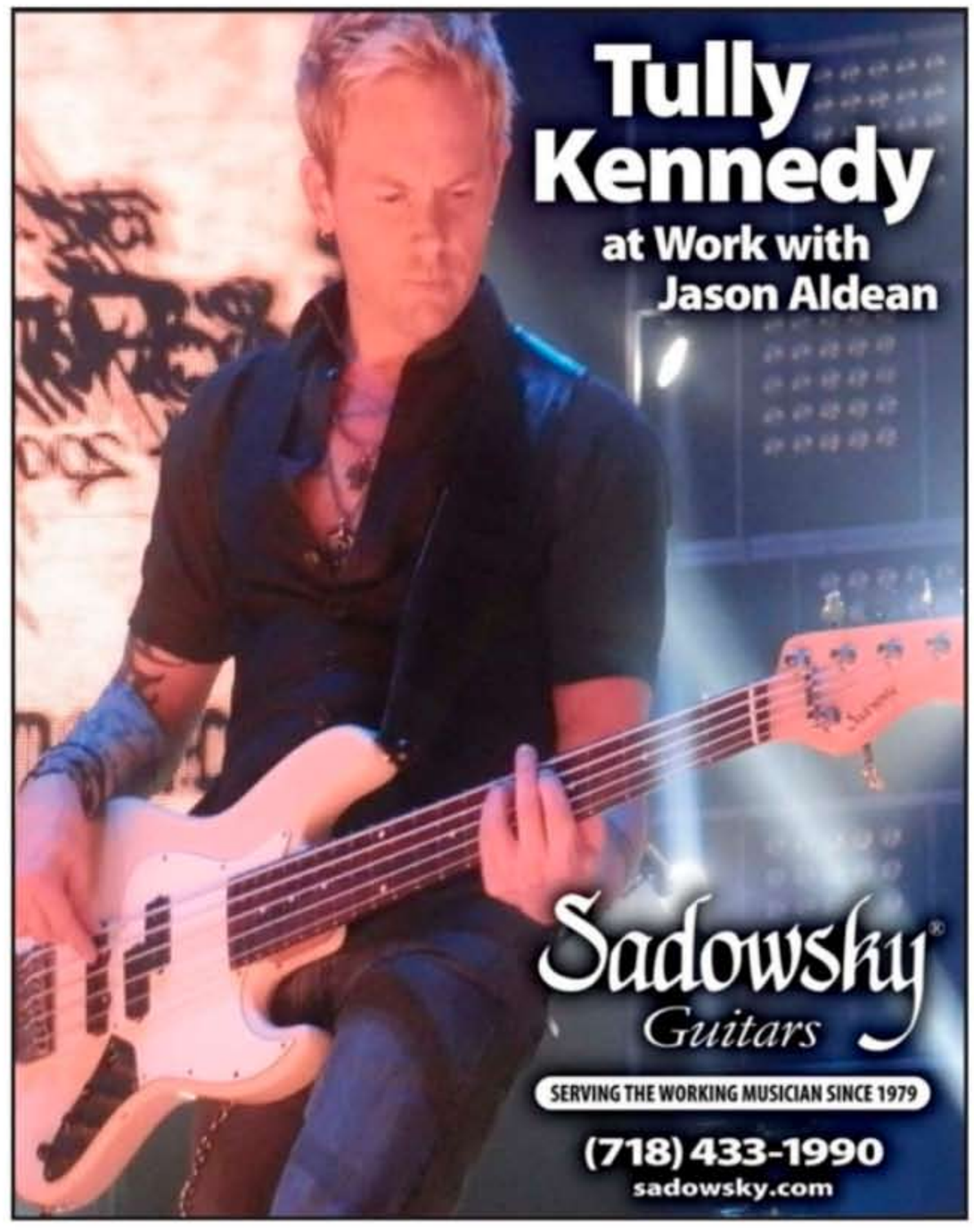
and medium-wide string spacing give it a familiar feel. Plugged in, the Sabre's versatility is immediately evident. Starting with the bridge pickup, the Sabre has every bit the bite and growl of a Stingray. Bringing in the back coil of the neck pickup into the mix begins to take the Sabre into J-Bass territory, opening up the high end while retaining that mid-forward grunt, while dual humbucking mode turns the Sabre into a burly beast. Soloing the back coil of the neck pickup (position 4) further explores the airy highs available on a J-style bass; in humbucking mode, the solo'd neck pickup takes on a warmer quality reminiscent of a Precision. Aided by Music Man's "Silent Circuit," the pickups have minimal hum when in single-coil settings.

Sonically and ergonomically, there's just nothing quite like a J-Bass, a P-Bass, or a Stingray, and if one of those is the sound you're after, your shopping list can write itself. But if you're a fan of all of those vibes and looking for expert craftsmanship, quality components, and familiar look and feel, the Classic Sabre Bass certainly makes the cut. **BP**



TECHBENCH

Fender Tony Franklin Signature Bass

EMG PJ Set Pickups

MOD SQUAD

The P/J Path

BY ED FRIEDLAND

THIS MONTH'S MOD IS SOMEWHAT OF A "WALK of shame" for me, having mutilated more Fender Precision Basses in the pursuit of "the best of both worlds" than I care to admit. It took me years to realize the folly of my ways, but don't take my chagrin as a denouncement of the notion. P/J, the use of both a Precision and a Jazz pickup in one bass, is a viable setup. However, if you intend to modify an existing P-Bass, let's get a few things straight:

1. Do I need to say it? Do not modify your vintage Fender!
2. Don't attempt a D.I.Y. operation unless you:
   a. Have actual skills in routing and electronics.
   b. Are willing to accept the possibility of ruining your bass.
3. If you don't like the results, don't blame me!

That said, there are a few things to consider before you venture into P/J territory. Beyond adding Jazz burp to your Precision thump, you have to consider how the pickups will blend, and there are several contributing factors. The pickup's output is an important detail, and as manufacturers are not uniform in how they present specs, there are three figures you can examine to help you determine a pickup's output. One such number is the pickup's *inductance*, measured in henries. Master pickup builder Jason Lollar describes inductance as "a measure of the physical property to induce a current. In general, the greater the inductance, the greater the output and greater the bass response." A commonly listed pickup spec is DC resistance (measured in ohms), and while this figure often coincides with output, variables such as wire gauge can make this number misleading when relating to output. And then some manufacturers measure pickup output in millivolts. While the P's and J's relative output specs are important, keep in mind that placing a pickup closer to the bridge will also decrease the overall volume. The culprit at work here is string excursion. Magnetic pickups sense vibrations, but since the string vibrates side-to-side less near the bridge, the result is a lower signal. This is why many manufacturers make their bridge position J hotter than the neck position pickup. Before you buy anything, think about your goal for the pickup blend—do you want the J to stand up to the P as an equal, or subtly blend in with it? Do you intend to solo the bridge pickup regularly? How much volume drop is acceptable?

As most single-coil J's are overpowered by the P pickup, one solution is to look at a split-coil or stacked humbucker in a J-size case. For example, the DiMarzio Ultra-Jazz DP148 is a split-coil bridge-position J pickup with a claimed 250mV output. Assuming a certain amount of expected output loss due from proximity to the bridge, you can see why it might match up well with DiMarzio's Model P pickup, which is rated at 163mV. An added plus of a stacked or split-coil J is the elimination of 60-cycle hum from an unpaired single-coil pickup.

Another ingredient in the blend is how close the pickups are to each other. If you're hoping to get a J Bass-type tone

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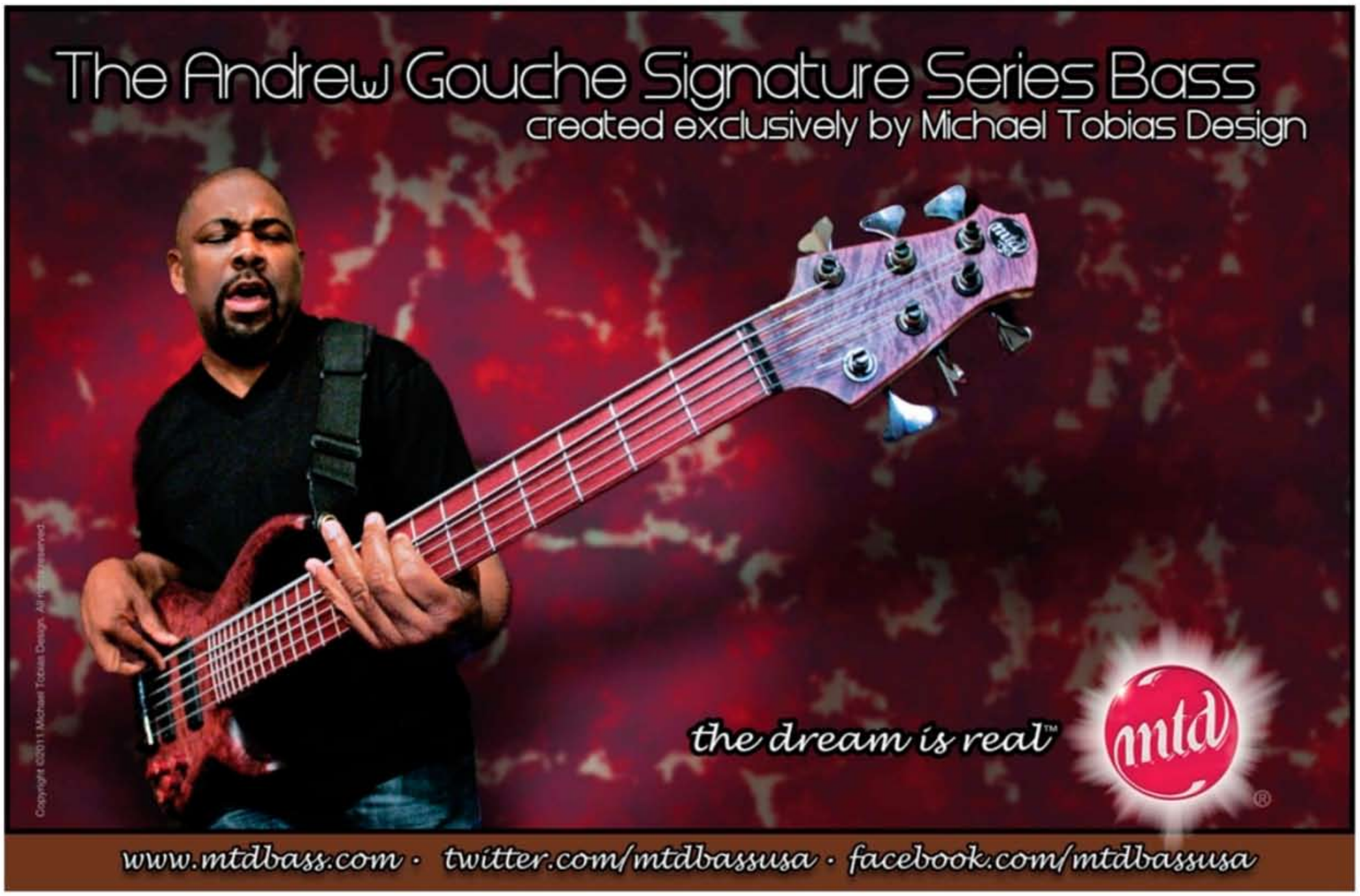
from a P/J setup, first take into account that the P pickup is hotter than a neck-position J in a different location, and the pickups on a '70s J are spaced approximately 4" apart center to center. To achieve this relative spacing, the J pickup will bump right up against the bridge plate, and will sound thin on its own. On the other hand, as you place the J pickup closer to the neck, its volume will increase. It's common to place the J in classic '60s Jazz bridge position (polepieces centered at 3.75" when measured from the back end of a standard Fender bridge plate), which gives the individual pickup a fuller sound—but the proximity to the treble coil of the P pickup (about 1.25" closer than on a Jazz setup) can emphasize a midrange honk that some find unappealing, particularly for slap. The honk factor can vary based on the type of pickups used. For example, Victor Wooten's Fodera Yin Yang bass has a P/J setup with the J pickup fairly close to the P, and his slap tone exhibits none of the midrange honk I'm talking about. Looking beyond the wood, the strings, the hands, and talent involved—the smooth, full-range response of the EMG P/J set in his bass is likely the key factor. (EMGs and other active pickups should be installed as a set, as they will not work with an existing passive pickup.)

Another solution to the P/J spacing conundrum is to reverse the position of the coils on your P pickup. The "reverse P" pickup is a standard configuration on Spector P/J's; it places the treble coil in roughly the same spot as the neck pickup on a J Bass, thus eliminating the proximity issue with the bridge pickup on the higher strings. It also fattens up notes on the *D* and *G* strings, while tightening up the response of the *A* and *E* strings. It will require some routing of the P pickup cavity, and a new pickguard that's cut to match, but it can be easily put back to standard position using your old pickguard.

Once you've determined the type and placement of your J pickup, the next step is to wire it together with the existing P. An effective method is to add a separate volume control for the J pickup, for a Volume/Volume/Tone setup. You can put the J volume pot in the existing hole from the tone pot, and move the tone pot to the hole formerly used by your output jack. This setup will require a new side-routed output jack, which any pro luthier can easily do. Separate volume controls will decrease potential issues with different pickup impedances and output, give you more control over the blend, and it's a simple mod. Another option is to install a blend pot for a Volume/Blend/Tone control panel. This can work, but the nature of this setup can create unexpected balance issues between two pickups that might otherwise work fine if wired separately. Another solution, used on the Fender Tony Franklin model, is to leave the existing volume and tone pots and install a 3-way switch. This doesn't allow for subtle blending between the two pickups, but it's an effective method that doesn't require a side-jack rout.

Before embarking on the P/J path, hit some music stores and play some different basses. See if you can hear the qualities influenced by pickup placement, pickup type, and controls. It's always best to know as much as you can before sending your P under the knife! **BP**



WORLD TRAVELER

Nathan East—World Traveler.

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WOODSHED

JAZZ CONCEPTS

What Goes Down, Must Come Up

BY JOHN GOLDSBY

WHY DOES ALMOST EVERY BASS METHOD BOOK ONLY SHOW SCALES and arpeggios beginning on the root, and then moving upward? Bass players often start at the top of a chord or scale and play down, or up and down, or down and up. Last month, we looked at arpeggios starting on the root and moving up, arpeggios starting on the 9th and moving down, and arpeggios moving both up and down. Playing the bass can be a roller-coaster ride!

Great bassists have mastered this simple truth: Arpeggios can move in any direction: up, down, up and down, down and up. We can also start a walking bass line or a solo on almost any note of a scale. Even when a chord is written *Cm7*, it is accepted practice that we could also use the notes *D*, *F*, or *A* (the 9th, 11th, or 13th) in our line. This month, we'll explore the ups and downs of arpeggios. You can use this lesson as a jumping-off point to turn your playing upside down, or right side up, depending on how you hear things.

Let's look closely at two choruses of blues in *F*: one chorus of a walking bass line, and one chorus of solo.

1st Chorus (Walking)

Bar 1 *F* triad in root position.

Bar 2 Begins on a *B♭* to *D*, then a triplet drop from the 9th (*C*) down to the 3rd (*D*).

Bar 4 The triplet drop on beat *two* is similar to the figure in bar 2.

Bar 5–6 Starting on 9th (*C*) on beat *three*, the arpeggio outlines the *B♭7* chord. Note that on beat *four* of bar 6, the ♭7 (*A♭*) leads into the 3rd of the *F7* (the note *A*) in bar 7.

Bar 9 The 9th (*A*) on the *Gm7* chord is a "handle-with-care" note. Some teachers might even say this is wrong, because common bass wisdom suggests playing the root (*G*) on the downbeat. But starting on the 9th (*A*) sounds melodic, and since the line continues down the *Gm7* arpeggio, the logic of the bass line outweighs the lack of a root. Okay, there might be a one-beat musical train wreck if your bandmates are counting on hearing a root at that particular moment. Or, your choice to start on the 9th and play down the arpeggio might just be the most beautiful thing they've ever heard.

Bar 10 What goes down must come up. The line on the *C7* chord walks up from the 5th, and never lands on the root (*C*)! This is another case what *sounds good* winning out over what might seem correct on paper.

Bar 11 The *C♯* is a leading tone into the root *D*. The *F♯* is both the 3rd of the *D7* chord and a leading tone, one half-step away from the *G* in bar 12.

Bar 12 This triplet drop uses the 9th, ♭7th, and 5th of the *Gm7* chord, and the ♭7th, 5th, and 3rd of the *C7*. The low *E* leads nicely into the *F* in bar 13.

2nd Chorus (Solo)

Bar 13 The solo chorus begins on the root (*F*), and jumps up to the 9th (*G*), followed by the descending *F7* arpeggio.

Bar 14 The arpeggio from the 9th on the *B♭7* chord sounds like a continuation of the *F7*

INFO

JOHN GOLDSBY

Visit John on the web at **johngoldsby.com** for sound samples, videos, and answers to all of your bass-related questions.

CONNECT

- Jazz gurus Forrest and Eric explain how to practice everything in four directions!
- Bass arpeggio map—Musicopedia shows you all bass arpeggios in living color.
- Watch and listen to John Goldsby play the bass line and solo from this month's column. **bassplayer.com/october2013**

arpeggio in bar 13. Using the same arpeggio over different chords in a progression adds cohesion and gives the listener a logical line to follow.

Bar 15–16 The ascending *Cm7* arpeggio in bar 15 is followed by the descending arpeggio on the *F7sus* in bar 16. The note *D* is the 13th of the *F7* chord (an octave above the 6th note of the *F* Mixolydian scale). The 13th is a colorful note that's seldom used by bass players, maybe because it is the last note that appears in a seven-note arpeggio (like *F7sus*, which would have the notes *F*, *A*, *C*, *E♭*, *G*, *B♭*, *D*). Since most bassists are in the habit of always practicing from the root upward, we seldom think of starting a line on the 13th and playing the descending arpeggio.

Bar 17 Again, the arpeggio on the *B♭7* starts on the 9th (*C*) and descends.

Bar 18–19 This beboppish line offers contrast to all the arpeggios heard elsewhere in the solo.

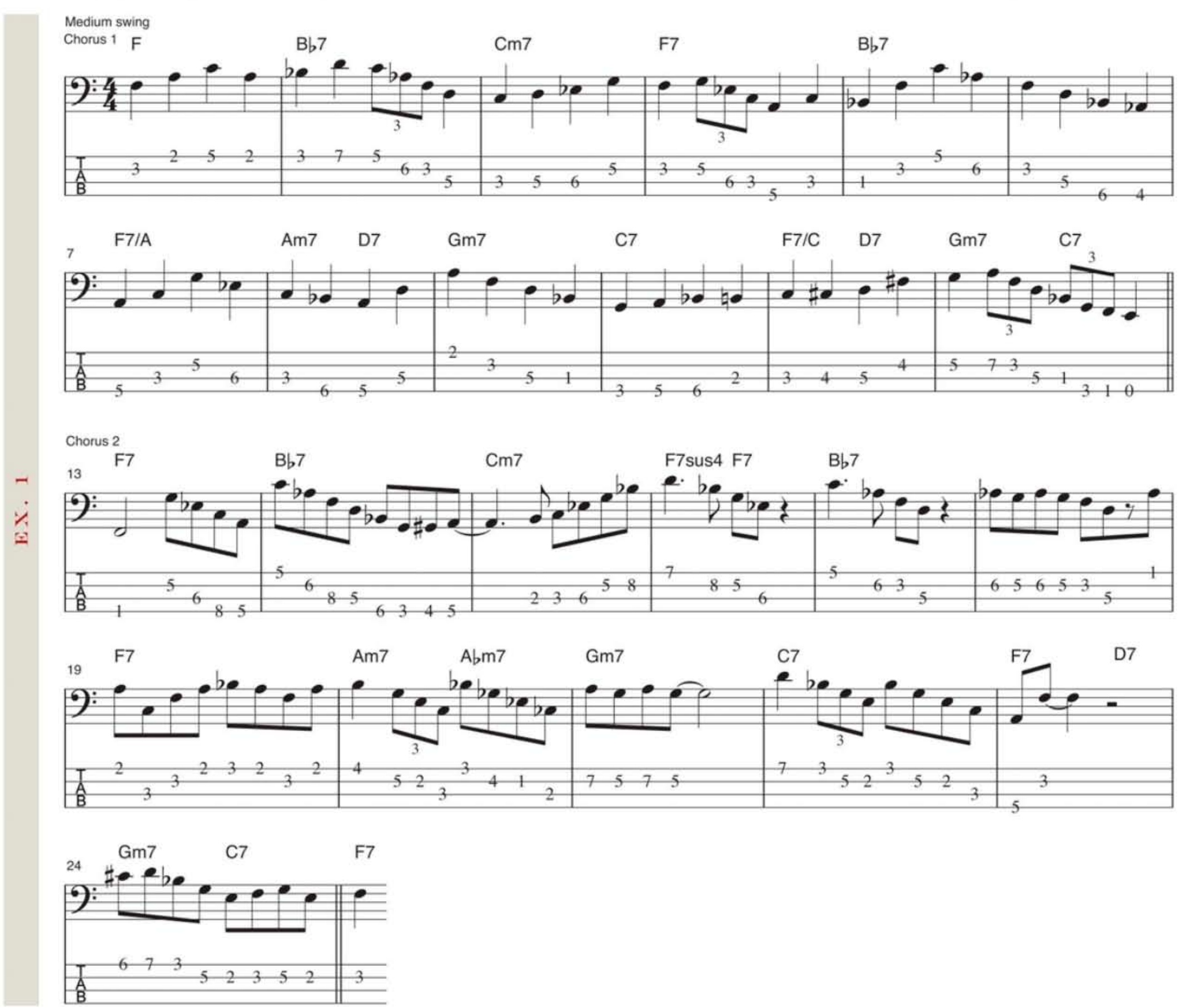
Bar 20 Surprise! The note *B*, the 9th of the *Am7* chord, grabs the listener. The *Am7* to *A♭m7* chords are outlined by starting on the 9th and playing the descending arpeggios (9, ♭7, 5, ♭3).

Bar 21 This is a great solo pattern to work on if you are just beginning to cure your case of root-itis. Start on the 9th (also called the 2nd) of a chord, and play 9th–root–9th–root (this pattern is sometimes described numerically as 2–1–2–1). You'll be amazed how easily you can outline a whole series of chords using this one simple pattern.

Bar 22 The arpeggio from the 9th of the *C7* chord mimics the rhythm in bar 20. Repeating rhythms, plus using common chord tones as starting points gives continuity to a solo line.

Bar 24 The serpentine-sounding *C♯* on beat *one* is a leading tone into the 5th of the *Gm7* (the note *D*). The *G* minor triad descends from the *D*, and the line concludes with an enclosure (the notes *E*, *F*, and *G*) around the target note *F*. **BP**

EX. 1



BLUES YOU CAN USE

The Gypsy King: Billy Cox

BY ED FRIEDLAND

AS THE ANCHOR FOR JIMI HENDRIX'S BAND OF GYPSYS, BILLY COX HELD ONE OF THE MOST coveted slots in rock history—but the explorations of this famed trio never strayed too far from their roots in the blues. Born in Wheeling, West Virginia, Cox spent his high school years in the Pittsburgh area, gaining valuable early exposure to the city's happening jazz scene. After graduation, Cox enlisted in the U.S. Army's 101st Airborne Division, where in 1961 he met a fellow serviceman named Jimi Hendrix. Jamming together at Fort Campbell, the pair established a musical relationship that would go beyond their imagination. After leaving the service, Billy and Jimi formed an R&B group called the King Kasuals and toured the Chitlin' Circuit for several years before Hendrix decided to try his luck in New York City.

In New York, Hendrix was discovered by former Animals bassist Chas Chandler, who brought him to England to start his legendary career with the Jimi Hendrix Experience. Oddly enough, Cox turned down the invitation to join Hendrix in the U.K., and the job went to Noel Redding. But by 1969, Hendrix grew weary of the constraints of showmanship and disbanded the Experience. He called his old pal Cox to join a short-lived group that included rhythm guitarist Larry Lee, former Experience drummer Mitch Mitchell, and two percussionists. This is the group that played Hendrix's iconic closing set at Woodstock (where this month's example was recorded), but the group soon morphed into a trio with drummer Buddy Miles. The Band Of Gypsys recorded their self-titled live album at a 1969 New Year's Eve gig at the Fillmore East, but not long afterward, Miles vacated the drum chair and Mitch Mitchell returned. This trio played many shows until Hendrix's untimely death in August 1970, leaving behind an unfinished studio album and hours of live recordings that have resurfaced over the years.

Let's look at Cox's approach on "Red House," a smoldering 12-bar that was a staple of Hendrix's later live shows. There are several recorded versions of this tune; the music shown here is based on Hendrix's set at the Woodstock Music Festival. Cox most likely had his bass tuned down a half-step to match Hendrix, so this line would have been played as if it were in *C*. However, the range still fits on a standard-tuned instrument, so it's written out as a blues in *B*.

Like most slow blues, this one is best written in 12/8 time, as it makes for less "ink" in each bar, but 12/8 also holds challenges for the intrepid reader. The first thing to remember is while the tune is felt as a slow 4/4, each quarter-note pulse is sub-divided into eighth-note triplets, as shown in **Ex. 1**. As written in 12/8 time, what you feel to be a quarter-note is actually three eighth-notes' worth of space, so the dotted quarter-note is the proper rhythmic value for the main pulse (**Ex. 2**). This month's line is similar to what Cox played during the last chorus of the tune, sometimes known as a shout chorus: It's the big finish, and Cox is hitting the high notes, filling out the rhythm, and in general, taking it home. The rhythmic complexity of **Ex. 3** looks pretty scary on paper, but like most rock and funk rhythms, it looks harder than it actually sounds. I'm sure you've heard this stuff before—it's a classic implied double-time shuffle feel

INFO

ED FRIEDLAND

Ed "the Bass Whisperer" Friedland plays, writes, and teaches out of his bass base in Austin, Texas. **edfriedland.com**

LISTEN

Jimi Hendrix, *Woodstock* [Polydor, 1994]

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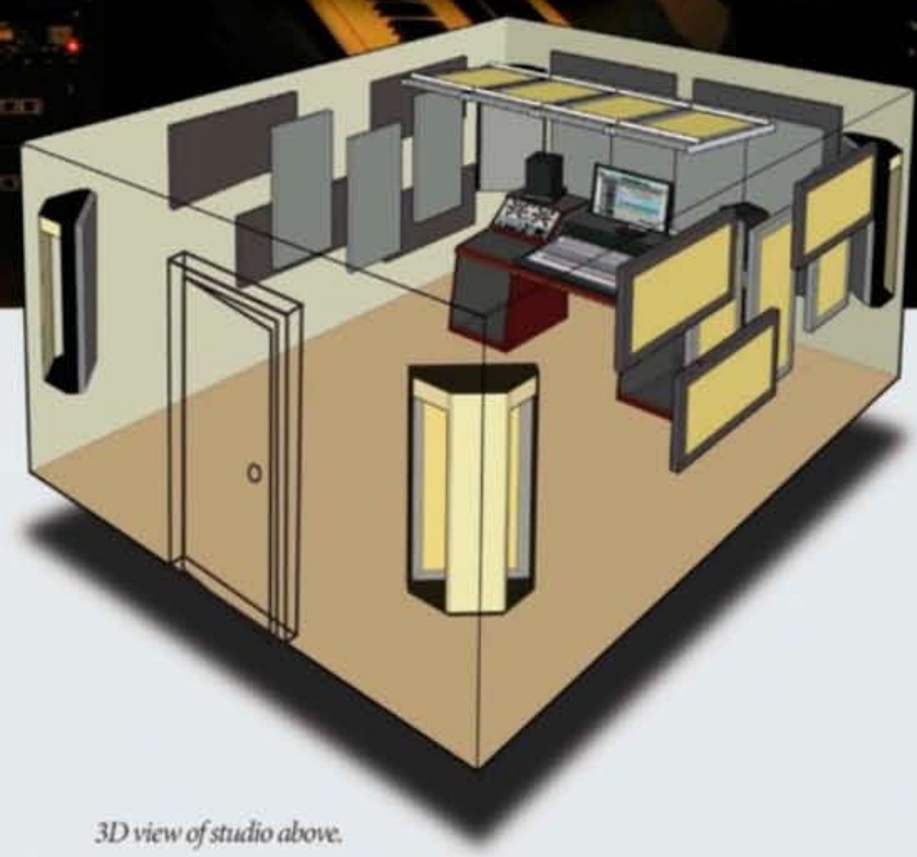
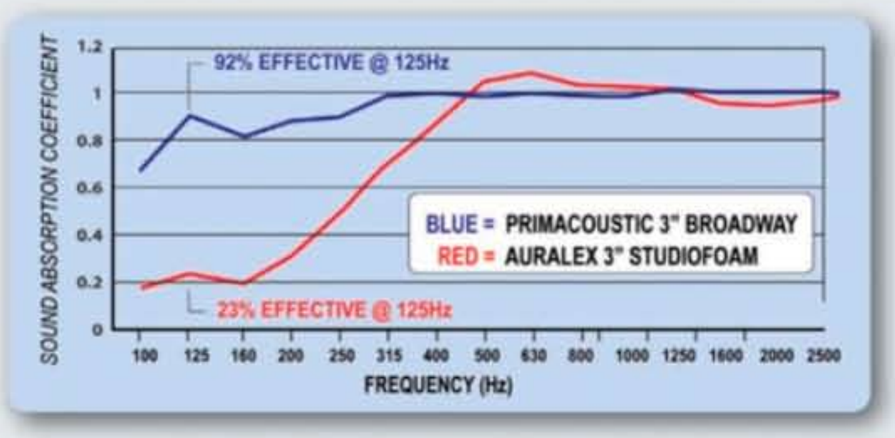


3D view of studio above.



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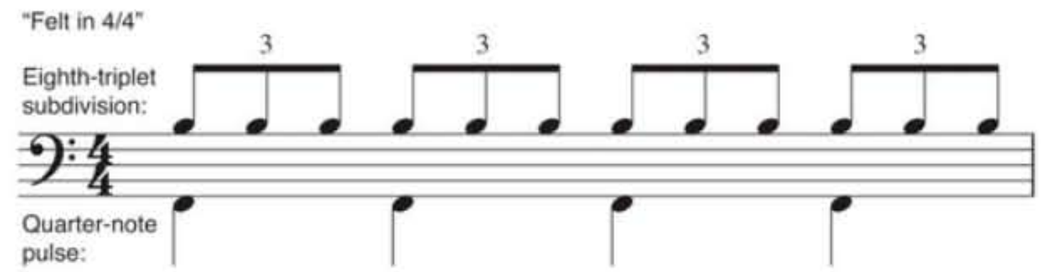
over a slow 12/8 blues. Piece of cake. At this slow tempo, eighth-notes seem like quarter-notes, and the 16ths sound like swung eighth-notes.

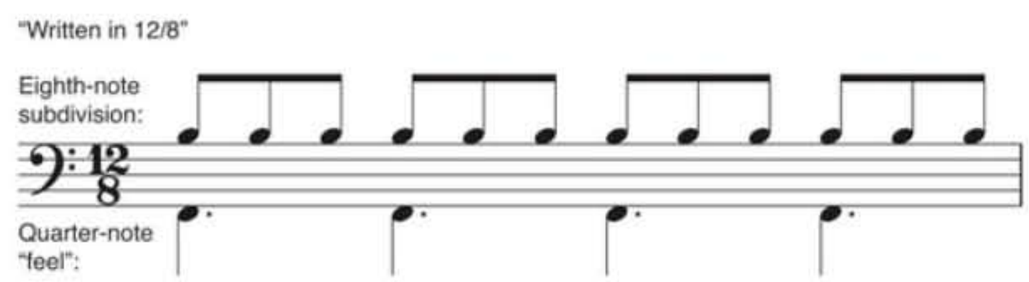
The line relies heavily on the R–5–♭7–8 box pattern, using the dramatic effect of the octave to create movement without straying from the root. Like many slow blues, the progression goes to a quick IV in bar 2, but in bar 3, Hendrix takes the I chord up a half-step to *C7* for the second half, *à la* T-Bone Walker. Cox reacts late to the change, and gets there shortly after. But then he seems to change his mind and goes back down to *B* before the bar is over. In bar 5, he once again goes high rather than low, but the chunky *G* string on his 1968 Telecaster Bass punches through like a velvet sledgehammer—a helpful thing because at that moment, rhythmic ambiguity between the guitar and drum parts briefly creates a potentially dangerous cross-current. In bar 7, Hendrix jumps up a half step again, but this time Cox will have none of that; instead, he holds down the I chord, creating the perfect tension and release. In bar 8, he rips some quick 16th-note triplet rakes into a classic chromatic walkup from the 3rd of the I chord to the root of the V in bar 9, where the mighty Tele Bass roars again as Cox adds some more rakes at the apex of the final cadence. A quick stop on the downbeat of the IV chord (followed by an impassioned but slightly pitchy vocal declaration about what someone's sister will do), into classic blues ending No. 1, and we're outta here.

Billy Cox is still actively performing and recording. Check him out at www.bassistbillycox.com. **BP**

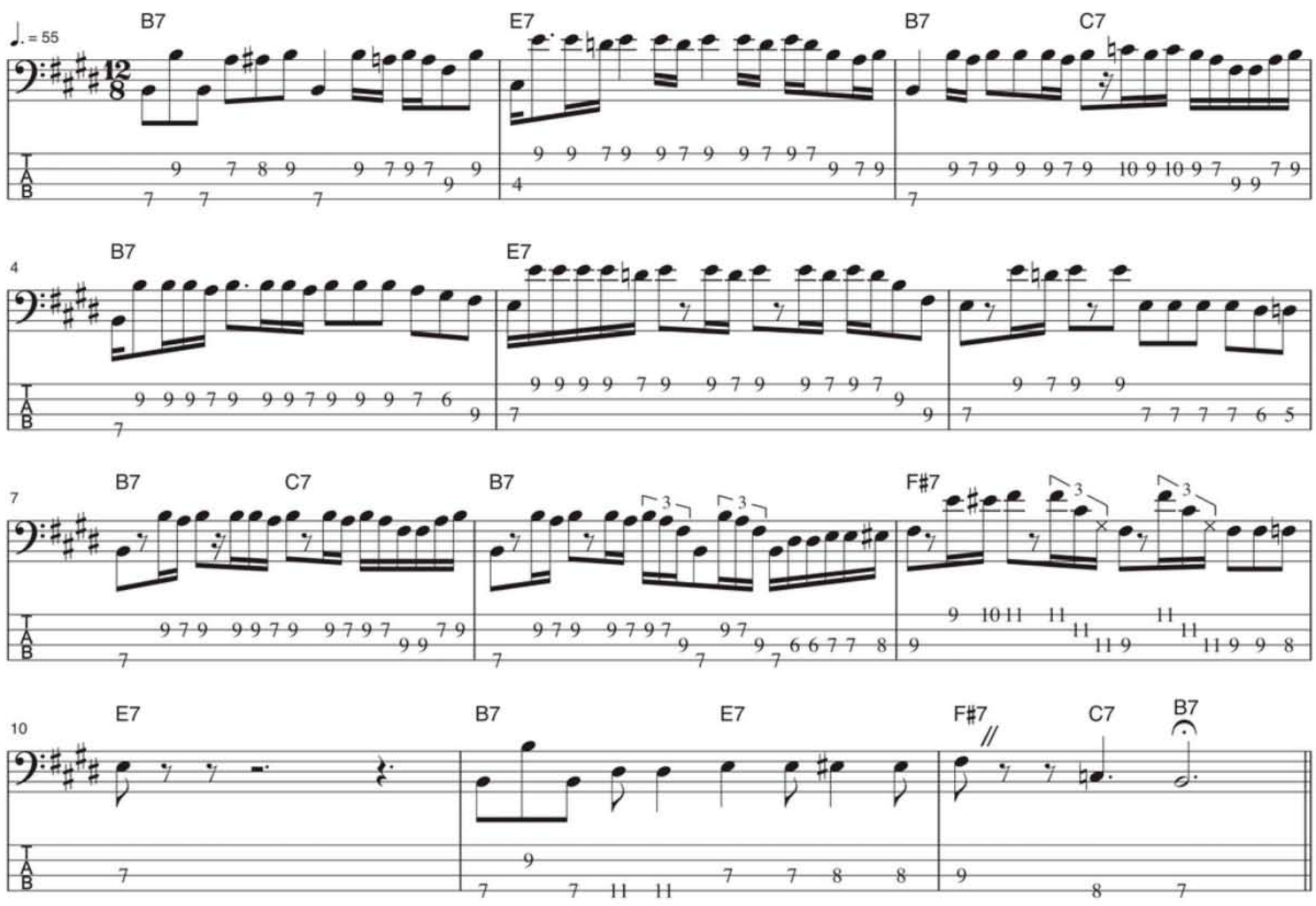
EX. 1



EX. 2



EX. 3



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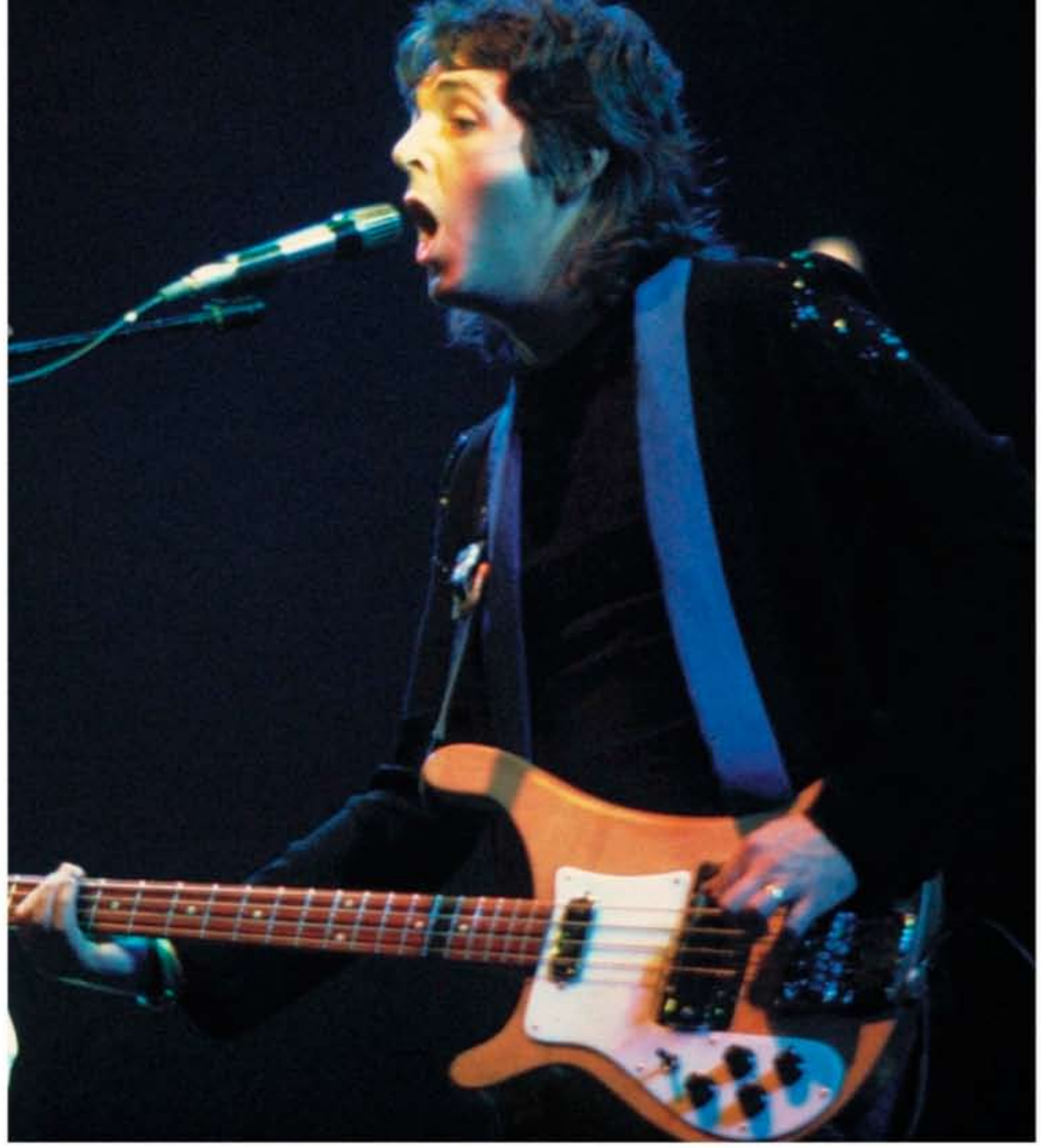


"Silly Love Songs" By Wings

Paul McCartney's Complete Bass Line

BY CHRIS JISI

WINGS IS BACK OVER AMERICA. SOME 37 YEARS AFTER Paul McCartney's "other" band found chart-topping success Stateside, 2013 has seen the release of *Rockshow* [Eagle Vision], a DVD reissue of Wings' classic 1976 concert film, and the three-CD/DVD *Wings Over America* [Hear Music/Universal]. Of course, the man himself is still out there giving his all on several Wings songs on his current Out There world tour. So what better time to revisit Macca's greatest post-Beatles subhook, "Silly Love Songs"? Along for the ride is guitarist Laurence Juber, whose career as a London and then Los Angeles session musician is separated by his two-year stint with Wings. Juber, who toured with Wings after contributing to the band's seventh and final studio album, *Back to the Egg*, also covered "Silly Love Songs" on solo guitar for his 2005 CD, *One Wing*.

The story behind "Silly Love Songs," which spent five weeks at No. 1 on U.S. charts, is well known. Criticized and taunted by the music press and John Lennon alike for writing "lightweight" songs, McCartney wrote it in biting response. The track, from the 1976 Wings album, *Wings at the Speed of Sound* [Capitol], has a quasi-disco feel of the time and Philly soul-style horns and strings (McCartney would cut a more techno version, with Louis Johnson on bass, for the 1984 film, *Give My Regards to Broadstreet*). The album was recorded at Abbey Road Studios in January and February of '76. Based on his later studio experience with Wings, Juber can confirm that Paul played his flatwound-strung Rickenbacker 4001S with a heavy-gauge pick, likely both direct and through a miked Fender Bassman, with a Fairchild Compressor on all bass tracks. Denny Laine and Jimmy McCulloch on guitars, and drummer Joe English on drums rounded out the rhythm section, with Paul and Linda McCartney's keyboards, Paul, Linda, and Laine's vocals, a four-piece horn section, and strings all added later.

What stands out about "Silly Love Songs" as compared to Paul's Beatle bass anthem, "Come Together," where the one-bar bass figure snakes around the vocals, or his 1979 Wings bass tour de force, "Goodnight Tonight," where the busy bass line answers and fills in between the sparse vocal line, is that the vocal and bass line run together in counterpoint. That's a key aspect to Juber, whose solo acoustic guitar pieces (in *DADGAD* tuning) are heavily contrapuntal. "Paul's gift for singing and playing a bass line in counterpoint is remarkable. One of my favorite Paul bass parts is on his first solo single, 'Another Day' [1971], where at times the bass and vocals move in parallel sevenths. When counterpoint is done well like that it can drift outside of strict church harmony, and that's where the personality really emerges."

The track begins with eight bars of a simulated assembly line, perhaps a symbolic precursor to the driving, repetitive bass line and four-on-the-floor drum pulse that lie ahead. Four more bars of intro allude to the bass line shape, which takes its full four-bar form at the first verse, **Letter A**. Interestingly, Paul's vocal is a three-bar phrase, leaving the fourth bar open for bass; however, the bar 4 bass line is actually finishing a two-bar phrase that begins under the *Fmaj7* chord in bar 3. Two key elements to the line are McCartney's use of chromatic passing notes,

INFO

LISTEN

Wings, *Wings at the Speed of Sound* [Capitol, 1976]

CONNECT

A private bass lesson with Sir Paul? Yes, please! Laurence Juber recounts the hands-on bass tips he got from McCartney while tracking bass for Back to the Egg. **bassplayer.com/october2013**

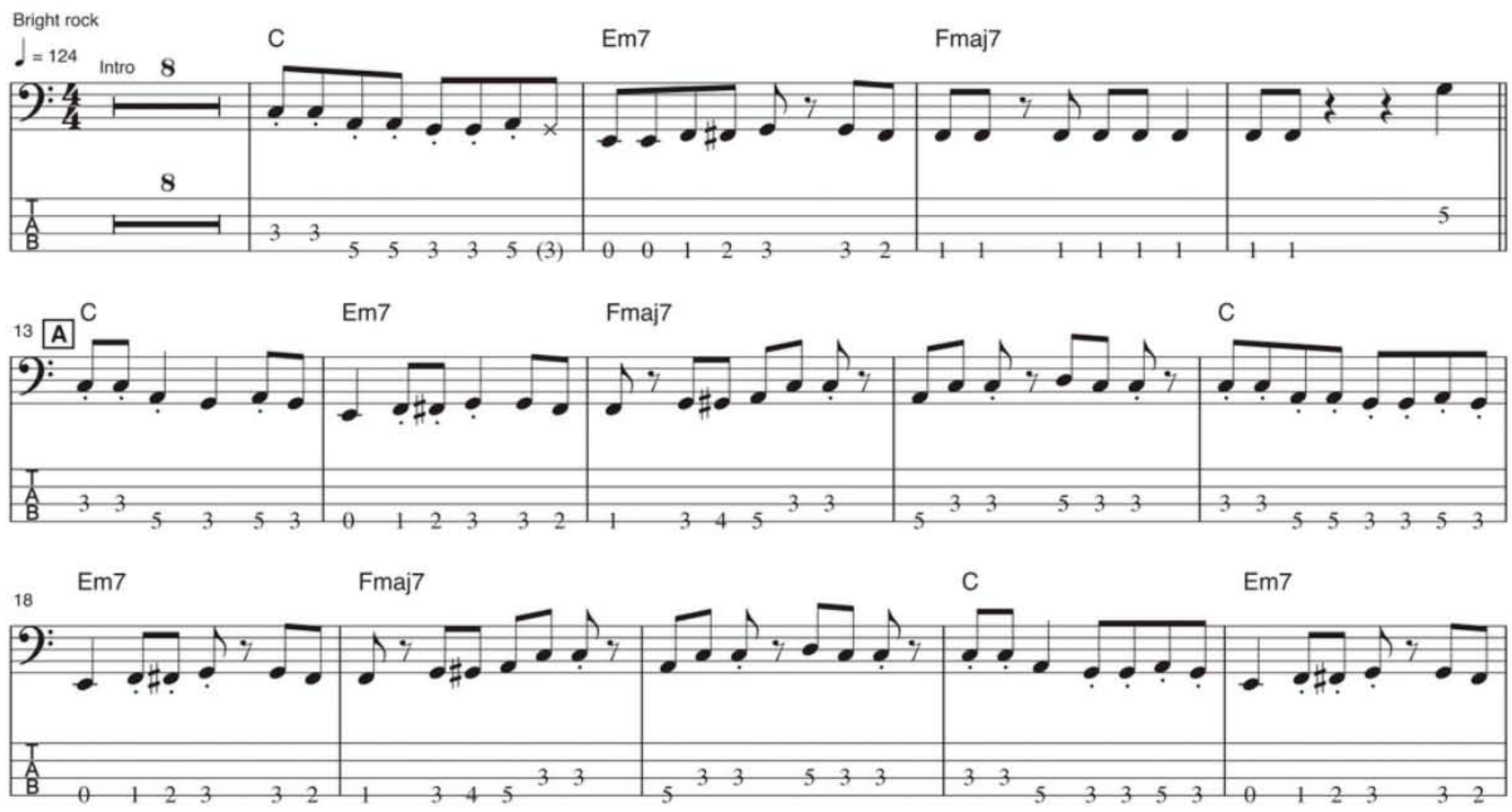
which help the melodic flow of the line (a device he has always employed, as a fan of Tin Pan Alley songs), and his interesting application of short and long tones. Juber reports, "Paul plays with a very hard touch onstage, but he has a real sensitivity to dynamics and note duration in the studio." At bar 25, the bass pulls back, matching the vocal, before moving contrary again in 31 and 32.

For the first chorus, at **Letter B**, McCartney keeps the same driving bass line, while the vocals pare down to whole notes. Says Juber, "Even though the basic sequence of *C–Em7–Fmaj7* repeats in both the verses and choruses, the ear doesn't tire of it because he doesn't use a heavier, final-sounding, dominant V chord cadence." Paul's use of up-and-down strokes with his pick is revealed via his 16th-note pickup in bar 48. **Letters C** and **D**, the second verse and chorus, mirror A and B. Don't attack the *B* at the top of the slide in bar 58. The bridge arrives at **Letter E**, with a unison riff that answers the vocal before building over the last five measures. **Letter F** is the horn soli, which gives way to the breakdown at **Letter G** (don't attack the *E*'s in bars 101, 105, and 109). As the vocals get more contrapuntal, the bass builds to a Latin-like root–5ths-in-octaves pattern. **Letter H** reprises the horn soli, leading into a more minimal breakdown at **Letter I**, sans bass for a bit (listen around 146–147 for bass panned way left and in the distance). The buildup involves McCartney's Latin bass figure again and a trick horn soli that lasts only four bars. Finally, the song returns to a verse at **Letter J**, ending exotically on the III minor chord—"the most bittersweet chord in the *C* major scale," notes Juber.

There's much more than meets the eye in Macca's masterful bass line, so pay attention to detail. It certainly leads the track and the groove, but keep a relaxed right hand, especially if you're using a pick with up and downstrokes. In BP's July/August '95 cover story, McCartney said his prize period on bass was around *Rubber Soul* and *Sgt. Pepper*, where he could put all his energy into the song and bass line, as opposed to his "okay" bass playing in Wings, due to his having numerous hats to wear, ranging from bandleader to business manager. Juber, who will join fellow Wings members and the Fab Faux at October's Rock & Roll Fantasy Camp in Las Vegas, and who has two new releases: *Under an Indigo Sky* and *Catch LJ Live!*, begs to differ. "Paul wrote a lot of great music and played a lot of terrific bass with Wings that is still underappreciated. Some of it I don't think he even recognizes himself, yet." **BP**

"Silly Love Songs" By Wings

Transcription by Chris Jisi



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23 Fmaj7 Em7 Fmaj7 Em7/G

31 Dm7 G B C Em7 Fmaj7 PO

37 C Em7 Fmaj7 C

42 Em7 Fmaj7 C Em7

47 Fmaj7 C C Em7 Fmaj7

52 C Em7 Fmaj7

57 Em7 Fmaj7 Em7 Dm7 G D C Em7

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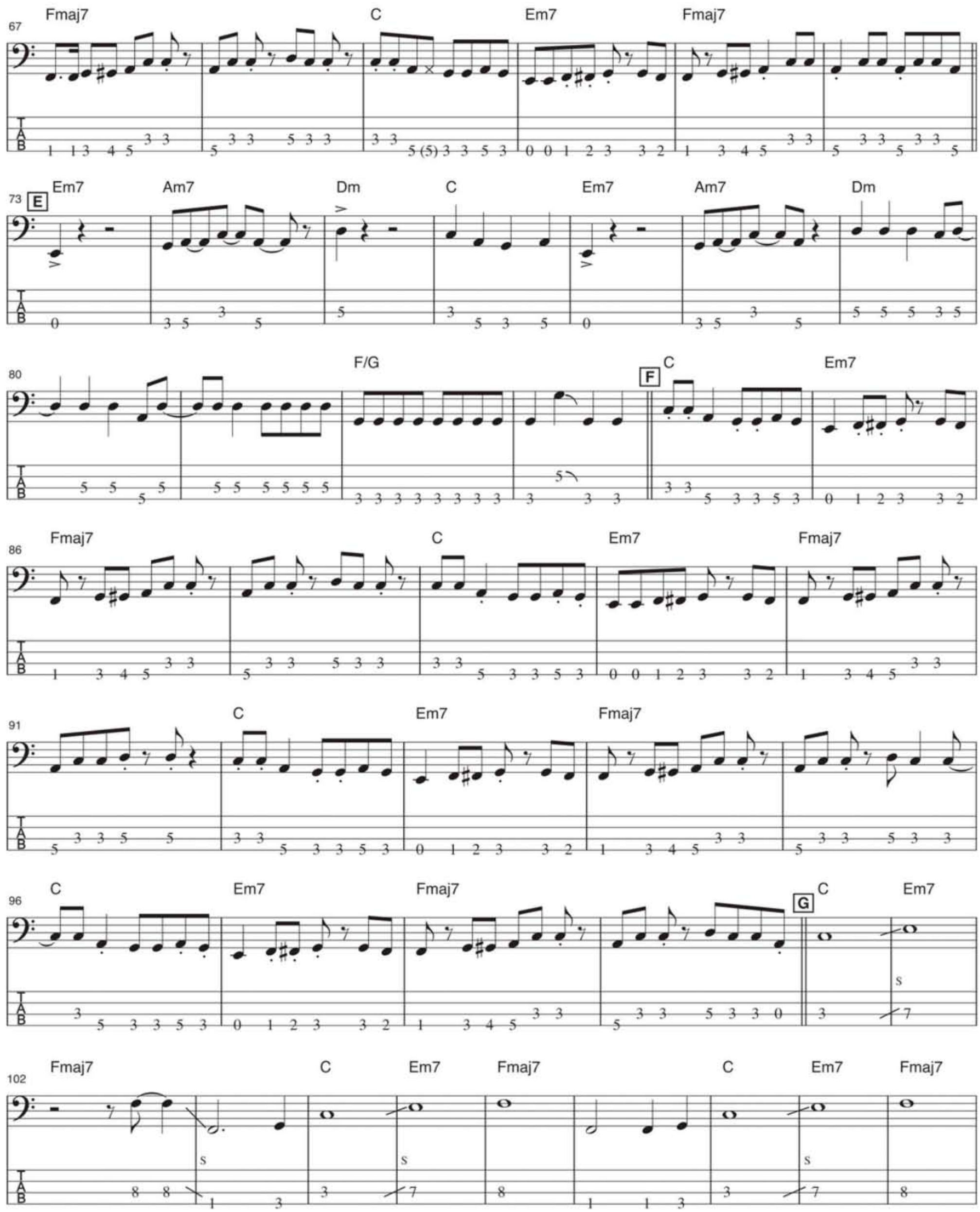
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111 C Em7 Fmaj7 H C

117 Em7 Fmaj7 C Em7

122 Fmaj7 C Em7 Fmaj7

127 C Em7 Fmaj7

132 I C Em7 Fmaj7 C Em7 Fmaj7 C Em7 Fmaj7

152 C Em7 Fmaj7 C Em7

162 Fmaj7 C Em7 Fmaj7

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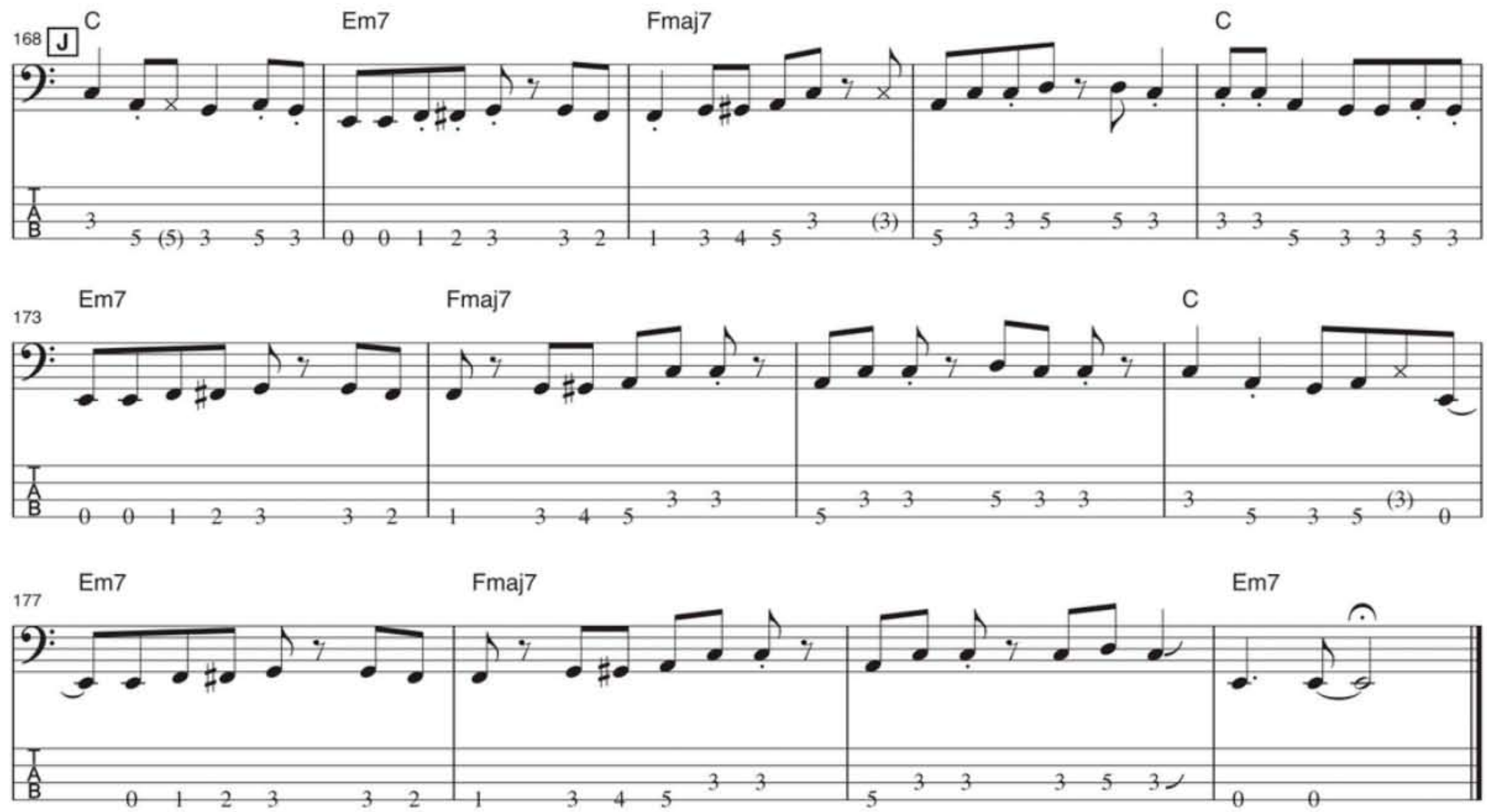

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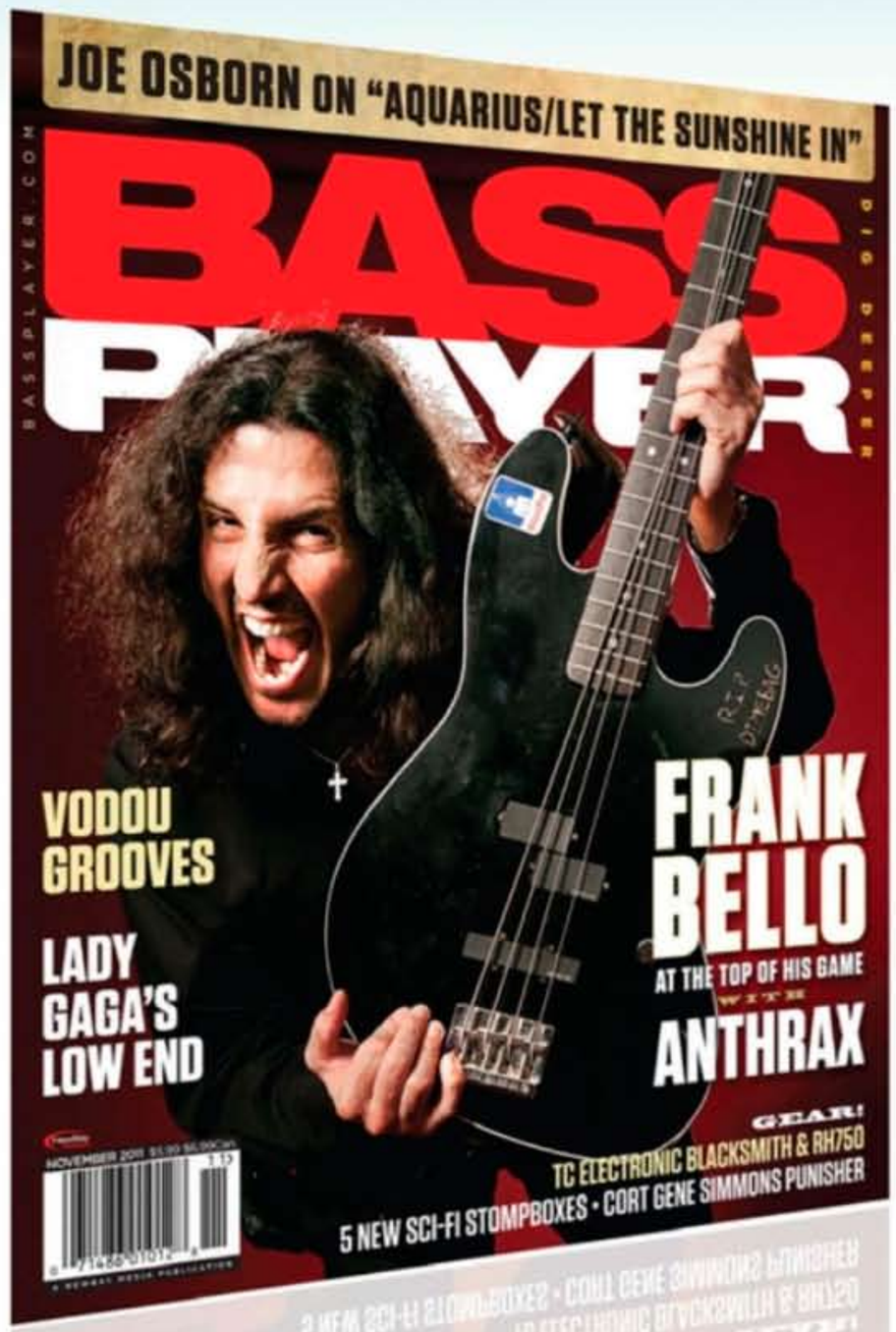

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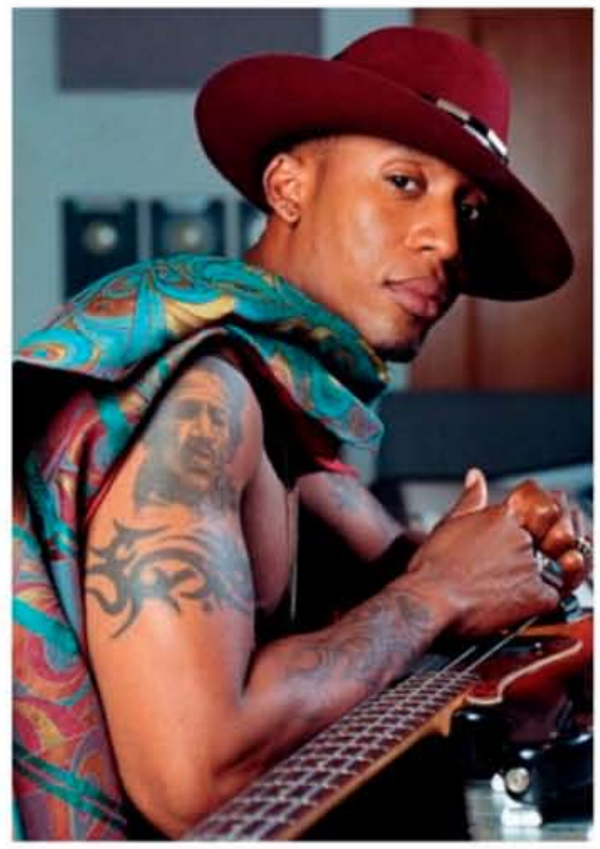
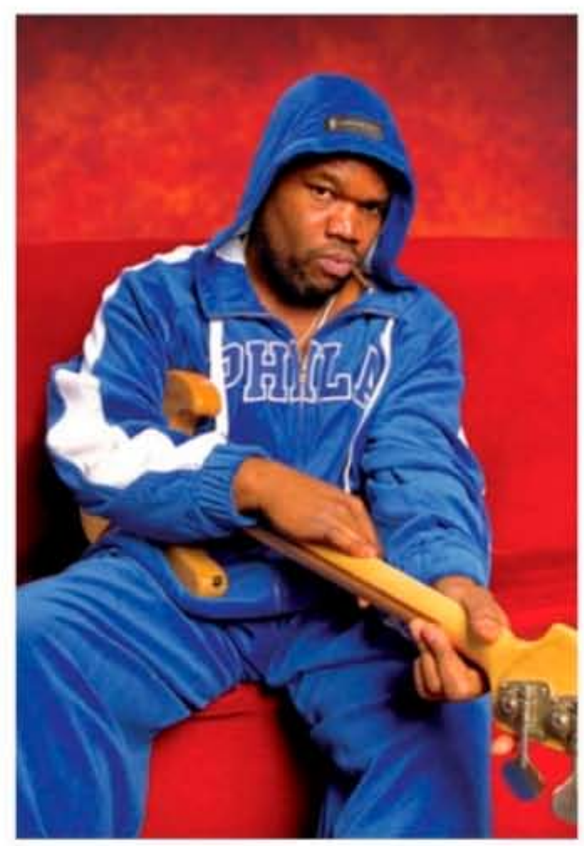
Over the past 20-plus years with Bass Player, *Art Director and photographer Paul Haggard has accumulated a shelf full of broken cameras and some dusty memories. He will recount some over the next few columns until either he can't remember any more, or they fail to be interesting—whichever comes first.*



A gallery of the pre-digital, clockwise from top left: Raphael Saadiq, Ernie Ball Music Man Factory worker, 1952 Fender Precision Bass, Leonard "Hub" Hubbard, Chris Wood



OUTTAKES

Photographs from dusty, old rustbuckets.

HAVING SPENT SO MUCH TIME AROUND MUSICAL INSTRU-ments, particularly in the rarified air of precious vintage stringed beauties, I've developed a distorted sense of the value of old stuff. I just looked on the internet—1955 Precision Bass: $17,950. 1820 Baldentoni Double Bass: $120,000. 1976 Music Man Stingray: over $2K.

So the same must apply to cameras then, yeah?

No.

I have a 1981 Minolta X-700. Sweet. Mint condition, with motor drive. Anybody want to buy it?

Hello, anyone?

Two 1990s Mamiya RZ67 bodies, several film backs, lenses. $20K original cost. C'mon, $500. You pay postage. C'mon.

Okay, here's one: *Vintage* 2003 Kodak DCS Pro 14n. Doesn't work, but it's really heavy. It could hold open a big metal door. Did I mention it was *vintage*?

In these sad times, nobody takes a 1962 Hassleblad C500 out of the case, hooks up a cable release and basks in the beautiful old timbre of the leaf shutter. Well, maybe *I* do, but normal people don't. The thing is, all those cameras, like all those old basses, were integral in creating moments of artistic beauty, if not in the eye of the beholder, at least in the eye of the creator. The only difference is that stringed instruments somehow continue to get *better* as they get older and older and older. Cameras are like computers now; anything over five years old is only good for leaching heavy metals into the groundwater. Stringed instruments may carry a pedigree of handcrafted beauty, but I hold a soft spot in my heart for the amazingly complex industrial design of a well-built film camera, with a sharp, fast lens.

But ah, like it was only yesterday, I can remember the sweet action on the focus ring of my old 1.4 Nikkor 85mm, and the sublime click of the Mamiya rotating back locking into position, just like they were old, gorgeous, played-in instuments, and these old beautifully-crafted cameras—whose Ebay listings forlornly fall bidless into oblivion—made images just as well as the 2014 Canon EOS-1Dx will. Maybe sometimes better. —PAUL HAGGARD

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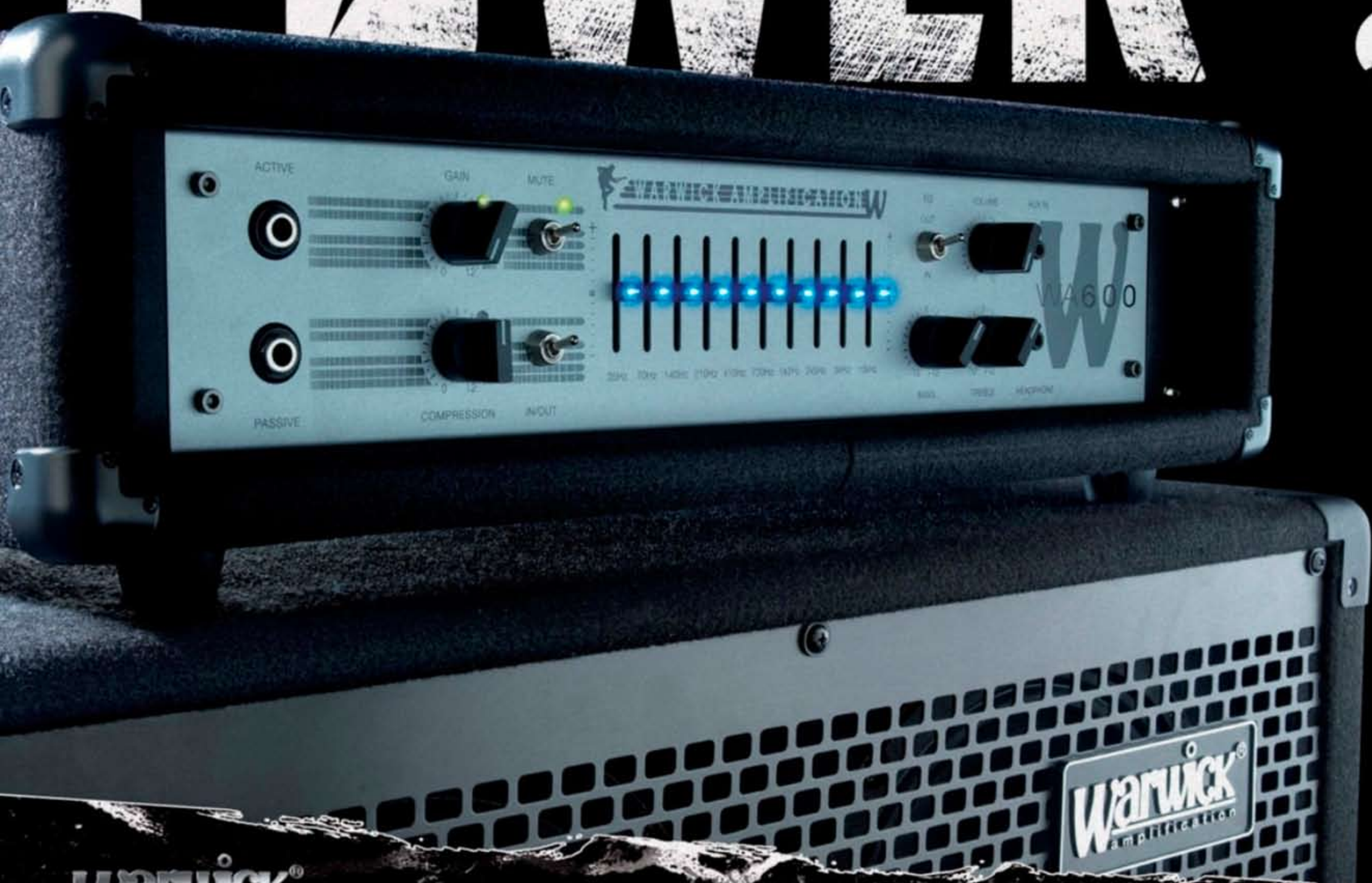

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